



Twenty-sixth Year.

Price, 10 Cents.

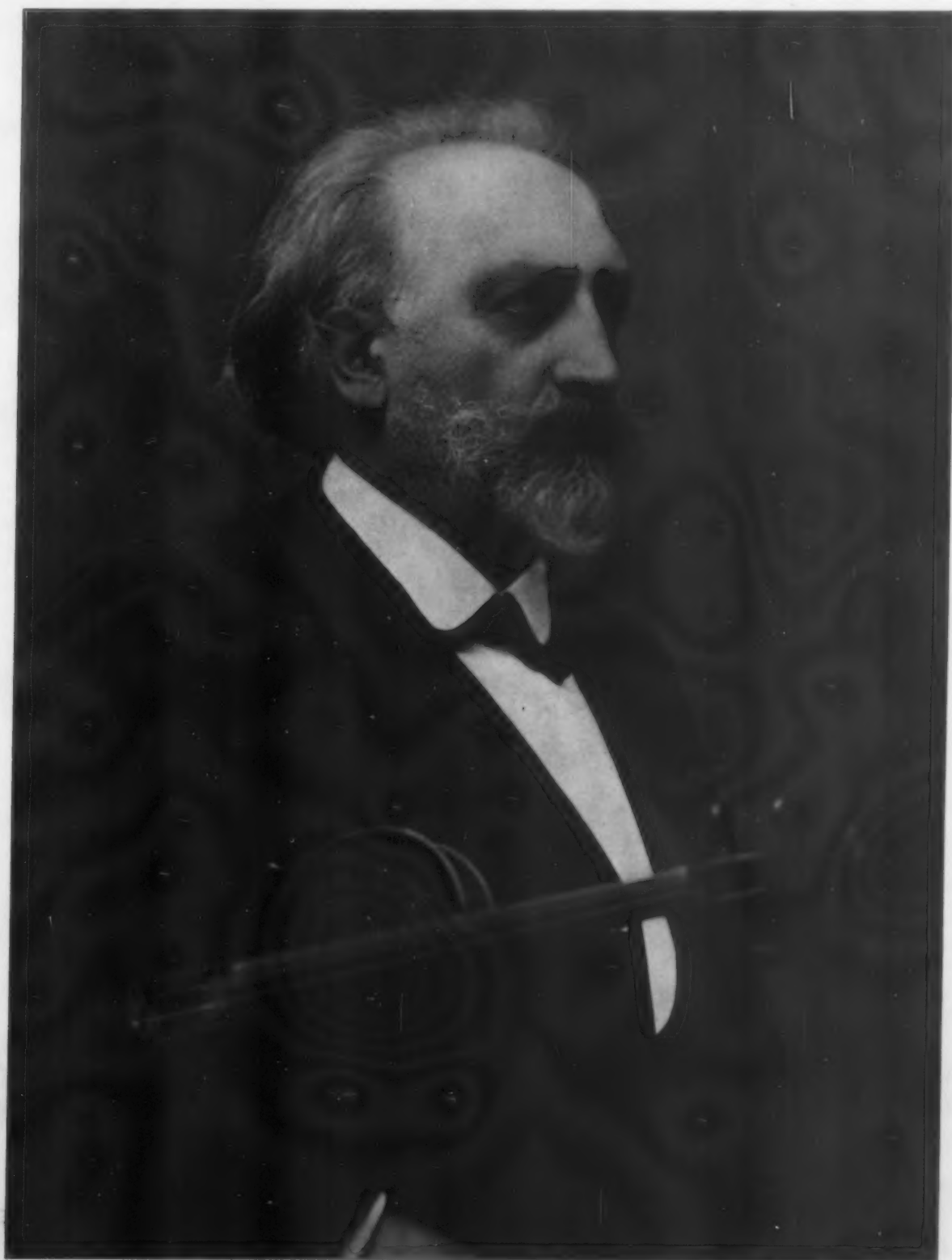
Subscription, \$5.00.

Foreign, \$6.00—Annually.

VOL. LIII.—NO 9.

NEW YORK, WEDNESDAY, AUGUST 29, 1906.

WHOLE NO 1379.



CÉSAR THOMSON

**New York.**

**MR. FRANCIS STUART,**  
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.  
(Ten years in California.)  
"Being in full possession of my method of singing, he has the ability to form great artists."  
FRANCESCO LAMPERTI.  
Studios: 1103-4 Carnegie Hall, New York.  
Summer rates May 1 to Oct. 1.

**INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.**  
Church, Concert and School Positions Secured.  
MRS. BABCOCK.  
Carnegie Hall, New York.  
Telephone: 2634 Columbus.

**MAX KNITEL-TREUMANN,**  
BARITONE.  
Voice Culture—Art of Singing.  
Carnegie Hall, Room 837.  
Mail address: 15 Washington Terrace, New York.

**HUBERT ARNOLD,**  
VIOLINIST INSTRUCTION.  
286 West Seventeenth Street, New York.  
Telephone: 1345 Columbus.

**C. WHITNEY COOMBS,**  
COMPOSER-ORGANIST.  
Address: 49 West Twentieth Street, New York.

**PAUL SAVAGE,**  
VOICE CULTURE.  
803 Carnegie Hall, New York.

**MISS MARY FIDELIA BURT,**  
Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in greater New York.  
New York School, Brooklyn, 48 Lefferts Place.  
115 Carnegie Hall.

**LEOPOLD WOLFSOHN,**  
PIANO INSTRUCTION.  
Studios: 1771 Madison Ave., cor. 116th St., New York.  
986 Bergen St., Brooklyn.

**DUDLEY BUCK, JR.,**  
VOCAL INSTRUCTION.  
Summer Course at Special Rates.  
810 Carnegie Hall, New York City.

**MRS. KURTH-SIEBER,**  
VOCAL INSTRUCTION.  
Residence-Studio: 34 Plaza Street, Brooklyn, N. Y.  
Telephone: 3310 Prospect.

**WALTER HENRY HALL,**  
Organist and Choirmaster of St. James Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.  
781 Park Avenue, New York City.

**MISS DORA DUTY JONES,**  
DICTION.  
Culture of Speaking Voice, English, French, German, Italian Phonetics.  
Summer Address, Hotel Dymart, Cavendish Sq., London, S. W.

**EDWARD STRONG,**  
TENOR.  
7 West 92d Street. Phone: 1424 River.

**ELIZABETH K. PATTERSON,**  
SOPRANO.  
Studio: 14 West Eighty-fourth Street.  
Phone 5825-J, River.

**E. PRESSON MILLER,**  
VOICE CULTURE.  
The Art of Singing.  
Suite 1013 Carnegie Hall, New York.  
Telephone: 1350 Columbus.

**EDWARD HAYES,**  
TEACHER OF SINGING.  
New York City.  
Summer Address, Danbury, Conn.

**RICHARD ARNOLD,**  
Concertmaster Philharmonic Society.  
INSTRUCTION.  
208 East Sixty-first Street, New York.

**EFFIE STEWART,**  
DRAMATIC SOPRANO.  
Vocal Instruction.  
Concert and Oratorio.  
35 West Eleventh St., New York.

**ROYAL FISH,**  
TENOR.

**MR. ARTHUR PHILIPS,**  
BARITONE. VOCAL INSTRUCTION.  
Carnegie Hall Studios.

**EUGENE C. HEFFLEY,**  
PIANIST AND TEACHER.  
Studio: 707-708 Carnegie Hall.

**MISS CAROLL BADHAM,**  
Teacher of Voice Placing, Style and Diction.  
Italian Method. Voices tried 12 to 1, Monday and Thursday.  
66 West 95th Street.

**BRUNO HUHN,**  
58 West Fifty-seventh Street, New York.  
Piano and Organ Lessons.  
To Vocalists—Style, Diction and Répertoire.

**MISS LAURA D. MOORE,**  
VOCAL INSTRUCTION.  
Studio: 507 Madison Ave., corner 53d St., New York.

**JOSEPH PIZZARELLO,**  
VOCAL INSTRUCTION.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

**SIGNORA D. MICUCCI VALERI,**  
Italian Voice Specialist, recommended by Sig. Vigna, Conductor Corried Metropolitan Opera Company.  
345 West Fifty-eighth St.

**MR. CHARLES LEE TRACY,**  
PIANOFORTE INSTRUCTION.  
Certificated Teacher of the LESCHETIZKY METHOD.  
Studio: Carnegie Hall, New York City.

**PAUL TIDDEN,**  
Pianist and Teacher of Piano and Theory.  
161 West 105th St., New York.

**J. HARRY WHEELER,**  
VOICE PLACEMENT, ART OF SINGING.  
Strictly Italian Method.  
11 West 21st Street.

**GUSTAV L. BECKER,**  
CONCERT PIANIST and TEACHER of PIANO and COMPOSITION.  
Address: 1 West 104th Street, New York.

**GEORGE SULLI,**  
VOICE CULTURE.  
Insurance Building. 167 W. 57th St., New Haven.  
New York (Saturdays).

**JANET BULLOCK WILLIAMS,**  
TEACHER OF SINGING.  
"The Emerson," 500 West 121st St.

**SIGNOR FILOTEO GRECO,**  
THE ART OF SINGING.  
Studio: 62 East Thirty-fourth Street, New York.  
Telephone: 3747 Madison Square.

**PERRY AVERILL—BARITONE,**  
OPERA—ORATORIO—CONCERT and VOCAL INSTRUCTION.  
220 Central Park South, New York.

**HUBERT ZUR NIEDEN,**  
SINGING, PIANO and VIOLIN.  
Studio: 57 East Fifty-ninth Street.

**J. CHRISTOPHER MARKS,**  
Organist and Choirmaster, Church of the Heavenly Rest, 551 Fifth Avenue.  
PIANO—VOICE CULTURE—COMPOSITION—ORGAN.  
Residence Studio, 154 E. 46th St., New York.

**MR. SAMUEL BOWDEN MOYLE,**  
Voice Culture, Style and Artistic Singing. Perfect Tone, Perfect Diction in English, German, French and Italian.  
Residence-Studio: No. 39 West Twentieth St., New York City.

**MARGARET GOETZ,**  
MEZZO CONTRALTO.  
CONCERTS, RECITALS.  
Vocal Instruction. 1003-6 Carnegie Hall.

**IRWIN EVELETH HASSELL,**  
CONCERT PIANIST AND TEACHER OF PIANO.  
14 West Ninety-eighth Street, New York.

**MRS. HENRY SMOCK BOICE,**  
VOICE AND THE ART OF SINGING.  
Studios: 1003-6 Carnegie Hall, Tuesdays, Fridays and Saturdays; 400 Washington Avenue, Brooklyn, Mondays, Wednesdays and Thursdays.

**FLORENCE E. GALE,**  
SOLO PIANIST.  
Recitals and Concerts.  
Instruction, Leschetizky Method.  
151 W. 70th St.

**FREDERICK E. BRISTOL,**  
TEACHER OF SINGING.  
Ryan Building, Room 111.  
No. 140 West 42d St., New York.

**ENRICO DUZENSI, OPERA TENOR.**  
Teaches Old Italian Method. Teacher of Paula Wohning, soloist in All Souls' Church, and Mary Cryder, teacher, Washington, D. C.  
Good voices cultivated by contract.  
145 East Eighty-third Street, New York.

**ARTHUR CLAASSEN,**  
Conductor German Liederkreis, New York.  
Conductor Arion Singing Society, Brooklyn.  
341 Jefferson Avenue, Brooklyn, New York.

**MRS. LAURA E. MORRILL,**  
SCIENTIFIC VOICE CULTURE.  
The Chelsea, 222 West 23d Street, New York.

**HUGO STEINBRUCH,**  
Conductor of Brooklyn Saengerbund.  
New York Studio: Steinway Hall.  
Brooklyn Studio and Residence: 450 Fifth Street.

**WESLEY WEYMAN,**  
PIANIST.  
Teacher at the Institute of Musical Art, 53 Fifth Avenue.  
Address: 80 Washington Square, New York City.

**MME. LUISA CAPPIANI,**  
VOICE CULTURE, SKILL OF SINGING.  
"The Gosford," 236 West Fifty-fifth Street, N. Y.

**CARL M. ROEDER,**  
PIANIST—INSTRUCTION.  
1104 Carnegie Hall.  
Residence: 697 East 141st Street, New York.

**FRANK HEMSTREET,**  
Baritone. Teacher of Singing. The Sixty-seventh St. Studios, 27 W. 67th St. Phone 1123 Columbus.

**LILLIAN MILLER,**  
Teacher of Piano, Harmony and Composition.  
Song Interpretation. Accompanying. Studio: 27 W. 67th St. Phone 1123 Columbus.

**GUSTAV HINRICHS,**  
CONDUCTOR METROPOLITAN OPERA.  
Principal Metropolitan School of Opera.  
Private Studio for Voice Culture and Repertory.  
138 Fifth Avenue, New York.

**POWERS-HOECK STUDIOS.**  
CO-OPERATIVE.  
Francis Fischer Powers, Theodor A. Hoeck, Voice, Piano.  
Studio (and invariable address): Carnegie Hall, New York.

**VICTOR BEIGEL,**  
TEACHER OF SINGING.  
21 Manchester Street, W., London, England.

**EVA B. DEMING,**  
SIGHT SINGING, EAR TRAINING, CHORAL MUSIC.  
Piano by Assistant Teachers.  
Carnegie Hall, Mon. and Thurs., P. M. Address: Residence-Studio, Hotel Walton, 70th St. and Col. Ave., New York. Phone: 2934 Col.

**MME. CORNELIE MEYSENHEYM,**  
VOICE CULTURE.  
Metropolitan School of Opera.  
161 West Ninety-third St.

**FLORENCE MOSHER,**  
PIANIST—INSTRUCTION.  
Certificated by Theodor Leschetizky in 1894.  
The Mosher-Burbank Lecture Recitals.  
Address: 100 East Seventy-third Street, New York.

**HENRY SCHRADIECK'S**  
VIOLIN SCHOOL.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio: 535 Washington Ave., Brooklyn, N. Y.

**MR. VICTOR KÜZDÓ,**  
HUNGARIAN VIOLINIST.  
Can be engaged for Concerts, Musicales and Instruction. Address, 143 East Eighty-third Street, New York City.

**EDWIN H. LOCKHART, BASSO.**  
VOCAL CULTURE, VOICE BUILDING, STYLE, TONE EMISSION, SOLIDITY OF TONE, RÉPERTOIRE, FINISH.  
Studio: 816 Carnegie Hall, New York.

**ROBERT CRAIG CAMPBELL,**  
TENOR.  
Soloist, "Little Church Around the Corner."  
212 West Forty-third St.

**F. W. RIESBERG,**  
INSTRUCTION—PIANO, ORGAN, HARMONY. ACCOMPANIST.  
Residence-Studio: 954 Eighth Ave., corner 96th St., New York. Phone: 458 Columbus.

**HOPKINSON, BARITONE.**  
ORATORIO—RECITAL—CONCERT.  
Address: ANDERSON MUSICAL BUREAU, 7 W. 42d Street. Phone: 2514 Bryant.

**EMILY WINANT,**  
VOCAL INSTRUCTION.  
Room 505, Carnegie Hall, New York.

**MME. A. HERZOG,**  
VOCAL TEACHER.  
503 Carnegie Hall.  
Tuesdays and Fridays, 1 to 4 P. M.  
Residence-Studio: Hotel St. George, Brooklyn.  
Monday and Thursday, 10 to 12 A. M.

**SERRANO VOCAL AND PIANO INSTITUTE,**  
323 East Fourteenth Street, New York. Conducted by Mr. and Mrs. CARLOS A. DE SERRANO, teachers of Charlotte Maconda, Mrs. C. Mühr Hardy, Leo Rovenger and Joseph Maerz.

**MR. AND MRS. WALTER H. ROBINSON,**  
TENOR AND CONTRALTO.  
Oratorio, Concerts and Musicales.  
Voice Production and Repertoire.  
Studio: 709 Carnegie Hall, New York.  
Telephone: 1390 Columbus.

**MILTONELLA BEARDSLEY,**  
PIANIST.  
143 Carnegie Hall, New York.

**ALICE GARRIGUE MOTT,**  
VOCAL CULTURE.  
172 West 79th St., New York.

**MME. ESPERANZA GARRIGUE**  
VOCAL CULTURE.  
Studio: Carnegie Hall.  
Home Address: 172 West 79th St.

**WIRTZ PIANO SCHOOL**  
School for Solo Playing, Ensemble Playing, Accompanying and Theory.  
Classes in Methods for Teachers.  
150 West 124th St., New York

**MR. AND MRS. THEO. J. TOEDT,**  
VOCAL INSTRUCTION.  
Home Studio: 163 East 62d Street, New York.

**J. WARREN ANDREWS,**  
CHURCH MUSIC SCHOOL.  
Organist Church of the Divine Paternity, 70th St. and Central Park West.

**DANIEL VISANSKA,**  
VIOLINIST.  
Just returned from Berlin after nine years successful concertizing and teaching, will accept engagements and a limited number of pupils.  
Address: 488 St. Nicholas Ave., New York.

**HEINRICH MEYN,**  
TENOR.  
Concerts, Oratorios and Recitals.  
Studio: 302 Carnegie Hall.  
Residence: 167 West Sixty-fourth Street.

**CARL VENTH,**  
VIOLIN SCHOOL.  
223 Lincoln Place, Brooklyn, New York.

**MRS. WILLIAM S. NELSON,**  
VOCAL INSTRUCTION AND ACCOMPANIST.  
(Until June 15th.)  
Concerts and Musicales Arranged. Mon. and Thurs., 589 Main Street, East Orange, N. J. 1 E. 40th St., New York. Phone: 5620 38th.

**SALLY FROTHINGHAM AKERS,**  
SOPRANO.  
Vocal Instruction. 201 West 87th Street.  
Phone 1379R Riverside.

**ISIDORE LUCKSTONE,**  
VOCAL CULTURE, TONE EMISSION, VOICE BUILDING, STYLE, RÉPERTOIRE, FINISH.  
128 East 64th Street, or address MUSICAL COURIER.

**WALTER S. YOUNG,**  
VOCAL INSTRUCTION.  
Voice Production, Diction, Style, Repertoire.  
801-802 Carnegie Hall, New York.

**MISS GENEVIEVE BISBEE,**  
PIANIST.  
PIANO INSTRUCTION.  
Leschetizky Method.  
Sixty-seventh Street Studios,  
23 West 67th Street, New York City.

**JOSEPH JOACHIM SCHOOL,**  
STRINGED INSTRUMENTS.  
Geraldine Morgan, Director.  
Orchestral and Cello Department, Paul Morgan.  
914 Carnegie Hall, New York.

**LILLIE MACHIN,**  
VOCAL INSTRUCTION.  
Certificated Pupil of Vannucini.  
1203 Carnegie Hall, New York.

**JACK MUNDY,**  
BARITONE, of 138 Fifth Avenue, will give instructions in vocal and instrumental music at his summer camp in the Adirondacks, Chestertown, Warren Co., N. Y., from July 1, to Sept. 1, 1906.

**DR. CARL E. DUFFT,**  
Studio: 30 East Twenty-third St., New York City.

**FLORENCE AUSTIN,**  
VIOLIN SOLOIST.  
Concerts, Recitals.  
Address: 212 East Twentieth Street, New York.

**MRS. EDWARD H. CANFIELD,**  
VOICE CULTURE.  
504 Carnegie Hall. New York

**J. JEROME HAYES,**  
VOCAL INSTRUCTION.  
At the Van Dyck Studios, Eighth Ave. and Fifty-sixth St., Room 207.

**FLORENCE HINKLE,**  
SOPRANO.  
122 West 114th Street, New York City.

**Miss EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Studio-Residence, 34 Gramercy Park.  
Phone: 364 Gramercy. New York City.



## NEW YORK.

**EUGENIE PAPPENHEIM,**  
THE CELEBRATED PRIMA DONNA.  
Voice Culture in All Its Branches.  
The Evelyn, 101 W. 78th St., New York City.  
Telephone, 2969 Riverside.

**MANFRED MALKIN,**  
FRENCH PIANIST.  
Concerts and Instruction.  
Studio: 13 St. Nicholas Avenue, New York.

**ADELE MARGULIES TRIO,**  
ADELE MARGULIES, Pianist; LEOPOLD LICHTENBERG, Violinist; LEO SCHULZ, Cellist.  
For terms and dates address MISS MARGULIES,  
98 West 57th St., New York.

**ALICE MAC GREGOR**

CHURCH-CONCERT-SOPRANO  
(MARCHESI)

Address: MUSICAL COURIER, NEW YORK

**GEORGE F. GRANBERRY**

The Faletti System of Pianoforte Instruction.  
Normal Course for Music Teachers. Booklet.  
Carnegie Hall.

**M. B. DE BOR**

Teacher of Artistic Singing in Italian, French, German and English. Pure Italian method of voice placing and tone building. Perfect breathing. Opera, Oratorio, Songs.  
STUDIOS:  
817-818 Carnegie Hall, New York.

**M. ELFERT-FLORIO**

RESIDENCE STUDIO: 100 West 48th Street (Near Broadway).  
Renowned Italian Operatic Tenor, recently LEADING VOCAL INSTRUCTOR of BERLIN, teaches true

**ARTISTIC SINGING**

and correct Italian method of tone production. Professionals coached.

**Mrs. OHRSTROM-RENARD**

Teacher of the Art of Singing in all its branches.  
Residence and Studio:  
444 Central Park West, New York City.

**MRS. EDMUND SEVERN,**

Voice and Piano.

**Edmund Severn,**

Violinist, Teacher, Lecturer.

**For Concerts—SEVERN TRIO**

(Piano, Violin and Cello).

131 WEST FIFTY-SIXTH STREET.

Phone 2508 Columbus.



**TORONTO CONSERVATORY OF MUSIC,** **Canada's Leading Music School**

Faculty of 80 Specialist Teachers, over 1,500 Students enrolled in season 1905-6. Fine buildings and equipment. Highest Artistic Standards. Diplomas, Scholarships, Free Advantages. Affiliated with University of Toronto. Residence for lady students. Tuition Fees and other expenses moderate.

SEND FOR ILLUSTRATED CALENDAR, 150 PAGES

**Genevieve Wheat,**

**CONTRALTO**  
Concerts, Recitals and Oratorio  
Management ANDERSON BUREAU  
7 West 42d Street New York.

SOPRANO

**CUMMING**

CONCERTS, ORATORIOS, RECITALS.  
Hesselt & Jones, Mgrs., 542 Fifth Ave., N. Y.

**VIRGIL Piano School**

19 West 16th Street, NEW YORK.

SPECIAL EXPERT METHODS employed of Great Importance to Teachers and those desiring to Learn to Teach or to become Public Players.

Fall Term begins September 19, 1906.

MRS. A. M. VIRGIL, Director

## NEW YORK.

THE NEW YORK INSTITUTE FOR VIOLIN  
PLAYING PIANO AND VOCAL CULTURE  
230 East 62d Street  
Complete musical education given to students  
from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**DOUGLAS LANE** Basso | CONCERT  
ORATORIO  
RECITALS  
Tone Specialist and Coach.  
Studios: { 138 Fifth Ave., New York, N. Y.  
{ 358 Broad St., Newark, N. Y.

**A. J. GOODRICH.**

Author of "Analytical Harmony," "Theory of Interpretation," "Complete Musical Analysis," "Synthetic Counterpoint," "New Method of Memorizing," etc.  
Personal or Correspondence Lessons.  
Residence Studio: 80 St. Nicholas Ave., New York.  
Wednesdays and Saturdays, 136 Fifth Ave.

**S. C. BENNETT**

VOCAL INSTRUCTION

Suite 401, Carnegie Hall, New York.

**M. W. GOUDEKET,**  
BARITONE-BASS. VOCAL INSTRUCTION.  
Studio: 69 West Ninety-third St.  
Phone, Bay Riverside.

**WILLIAM J. FALK,**

Teacher of Singing.  
Interpretation and Artistic Finish.  
134 East 82d Street;  
790 Bushwick Avenue, Brooklyn.  
Telephone.

Numbers among his pupils many well-known grand opera and concert singers.

**J. LESTER JANESKI**

**TENOR**  
VOICE PRODUCTION  
SERIOLIA METHOD

Studio: 54 W. 39th St. Phone 2089-J 20th

**DUNNING SYSTEM**

of Improved Music Study for Beginners  
The only system endorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it. Booklets, descriptive of the system and giving written endorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others sent upon application.

MRS. CARRIE L. DUNNING, 325 Highland Avenue, BUFFALO, N. Y.

## BOSTON.

**CLARA E. MUNGER,**  
TEACHER OF SINGING,  
177 Huntington Ave., Boston.

**ARTHUR J. HUBBARD,**  
VOCAL TEACHER.  
159 Tremont Street,  
Boston, Mass.

**JESSIE DAVIS,**  
PIANIST.  
Concerts—Recitals—Lessons.  
Studio: Steinert Hall.  
Residence: 5 West Cedar St., Boston.

**MME. GERTRUDE FRANKLIN,**  
VOCAL INSTRUCTION.  
246 Huntington Ave., Boston.  
Opposite Symphony Hall.

## BOSTON.

**EBEN HOWE BAILEY,**  
VOICE CULTURE, ARTISTIC SINGING,  
PIANOFORTE.  
30 Huntington Ave., Boston, Mass.

**RICHARD PLATT,**  
PIANIST.  
Steinert Hall, Boston.

**FRANK E. MORSE** AND ASSISTANTS  
VOCAL INSTRUCTION  
Studio: 30 and 31 Steinert Hall, Boston

**FLETCHER MUSIC METHOD.**  
EVELYN A. FLETCHER-COPP.  
Home Address: 107 Thorndike Street, Brookline, Mass.

**HARRIET FOSTER**

151 W. 108th Street Tel., 6180 River

MEZZO

CONTRALTO

Management,  
Anderson Bureau, 7 W. 42d Street

**MUNSON**

CONTRALTO  
Soloist Worcester Festival 1906  
AND SPRING TOUR  
THEODORE THOMAS ORCHESTRA  
8 East 16th Street, New York  
Phone 1181 River

**BARROW**

10 East 16th Street, New York City

**JEANNETTE K. VERMOREL** Violinist  
New touring with Mme. Caixa Concert Co.  
MANAGEMENT  
CORT & KRONBERG,  
NEW YORK.

**WAKEFIELD,**

CONTRALTO  
303 Carnegie Hall  
New York

**ONTARIO LADIES' COLLEGE**

Pleasant, healthful home life, combined with the highest facilities for the study of Literature, Music, Art, Oratory, Commercial and Domestic Science.  
"Undoubtedly the best of its kind in Canada."  
Lord Aberdeen.

Concert grand piano and large pipe organ for the use of Conservatory students. Will reopen September 10, 1906. Apply for Calendar to

REV. J. J. HARE, Ph.D., Principal

**OVIDE MUSIN'S VIRTUOSO SCHOOL of VIOLIN**

From Beginning to Finishing  
169 rue Joseph II., Brussels  
Summer Classes June to October

WRITE FOR TERMS

**Mme. HILDEGARD HOFFMANN**  
Oratorio and Joint Recitals with  
**MR. HENRY HOLDEN**  
RECITALS AND PIANO INSTRUCTION

Soloist with New York Philharmonic  
and Boston Symphony Orchestras, etc.

STUDIOS: Carnegie and Steinway Halls  
Address, 318 East 150th St. New York City

**HUSS****THE STARR PIANO CO.**

RICHMOND, IND.

MANUFACTURERS OF ARTISTIC

**Grand, Upright and Player Pianos.****SALESROOMS:**

CLEVELAND, Ohio: Nos. 736 and 738 Euclid Ave.  
DAYTON, Ohio: No. 131 S. Main St.  
TOLEDO, Ohio: No. 329 Superior St.  
CINCINNATI, Ohio: No. 139 West 4th St.  
DETROIT, Mich.: Valpey Building Nos. 213-217 Woodward Ave.  
INDIANAPOLIS, Ind.: Nos. 136 and 140 North Penns. St.  
RICHMOND, Ind.: Nos. 931-935 Main St.

**AMERICAN INSTITUTE OF APPLIED MUSIC**

(THE METROPOLITAN COLLEGE OF MUSIC).

EDGAR O. SILVER, President. 212 West 80th St., NEW YORK CITY.

**THE FACULTY AND EXAMINERS:**

William Mason H. Rawlins Baker Geo. Coleman Gow  
Albert Ross Parsons Herwegh von Ende McCall Latham  
Harry Rowe Shelley Modest Altschuler Mary Fidelia Burt  
Paul Savage Kate S. Chittenden Adrienne Remenyi von Ende  
Paul Ambrose William F. Sherman Fannie Greene  
Margaret Goetz and others.

21st year begins Monday, September 24th, 1906.  
Send for Circulars and Catalogues. KATE S. CHITTENDER, Dean of the Faculty



ESTABLISHED 1823

# Chickering

## PIANOS

Particular  
attention is  
called to the  
QUARTER GRAND

Made solely by  
**CHICKERING & SONS**  
791 Tremont Street, Boston

# STERLING Pianos

High Standard of Construction.

DERBY, CONN.

# Mehlin & Sons

Grand and Inverted Grand Art Pianos

The most musical and artistic pianos made today

Warerooms 27 Union Square  
New York

Get Catalogue on  
application

Payments to suit

# THE EMERSON

1849—SHORT GRAND—1904.

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.  
In other words: *Short but not too short.*

**EMERSON PIANO CO.,** BOSTON CHICAGO

CINCINNATI CONSERVATORY of MUSIC, ESTABLISHED 1867  
Miss Clara Bahr, Director



Instructs, trains and educates after the best methods of the most European Conservatories. The faculty numbers some of the leading Musicians and Artists of today.

**Location:** Ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.  
**MISS CLARA BAHR, DIRECTOR**  
Highland Avenue, Oak Street and Burdett Avenue, CINCINNATI, OHIO.

# KRANICH & BACH

Produce **PIANOS**

Of the Highest Musical Type.

FACTORIES and WAREHOUSES,

235 to 245 East 23d Street

NEW YORK

# ALOIS BURGSTALLER,

the greatest living German tenor, to the Conover Piano:

"The Conover Piano which I used for my recitals in Studebaker Theatre yesterday was excellent. I greatly admired its tonal qualities and the perfection of the mechanism. It is a pleasure to me to note the remarkable sustaining and blending qualities of the tone, which certainly are a great aid and benefit to the singer."

# Conover Pianos

THEY POSSESS AN EXQUISITE TONE  
QUALITY THAT DISTINGUISHES  
THEM FROM ALL OTHER MAKES.

# THE CABLE COMPANY,

Manufacturers of

CONOVER GRAND AND UPRIGHT PIANOS,  
CABLE BUILDING, CHICAGO.

REPUTATION  
TONE QUALITIES  
DURABILITY

**MATHUSHEK PIANO MFG. CO.**

SOLE MAKERS,

New Haven, Conn.

# WEBER PIANOS.



Copyright by Améd Dupont.  
HEINRICH CONRIED

Heinrich Conried, Director of the  
Conried Metropolitan Opera Company,  
writes as follows:

"NEW YORK, May 12, 1904.  
"From time to time during the past operatic season I have been impressed with the wonderful resources of the Weber Pianos which we have been using at the Metropolitan."

"Subjected to immense usage by reason of our numerous rehearsals, these instruments nevertheless retain their exquisite tone quality."

"I know of no piano that would give us better satisfaction, and it is my desire that the Weber piano shall continue to be used at the Metropolitan Opera House." HEINRICH CONRIED.

The Weber Piano Company  
Aeolian Hall, 562 Fifth Ave., near 54th St., N. Y.  
Catalog upon request. Agents in all principal cities.

# BRAHM VAN DEN BERG, Belgian Pianist

AND THE

# Smith & Nixon Piano

With the THOMAS ORCHESTRA

Regular Season, April 20-31

Spring Tour, 1906

# SMITH & NIXON PIANOS

are recognized by artists and leading musicians as embracing idealistic qualities. They are made in Concert Grand, Parlor Grand, Boudoir (one of the smallest) Grand, and Grand Pianos in the Upright Case. Catalog on request.

**SMITH & NIXON PIANO CO., Manufacturers**  
10-12 East 4th Street, Cincinnati HEALY MUSIC CO., Chicago Branch, 268 Wabash Avenue

# Mason & Hamlin

PIANISTS, PIANO STUDENTS AND THOSE GENERALLY INTERESTED IN MUSIC IN ITS ARTISTIC SENSE, CANNOT KNOW THE ACHIEVEMENTS AND PROGRESS IN MODERN PIANO CONSTRUCTION AND TONE DEVELOPMENT WITHOUT INVESTIGATING THE

Mason & Hamlin

PIANOS





# BAYREUTH IN 1876 AND 1906.

BY ARTHUR M. ABELL.

II.



Wagner began the poem of his "Ring of the Niebelung" as far back as 1841, and he worked at it, all told, with many interruptions, full three and a half decades. It is the great and crowning work of all his achievements and played very much the same role in his life as "Faust" did in Goethe's. "Rheingold" was completed in 1854, "Die Walküre" in 1856, "Siegfried" in 1869 and "Götterdämmerung" in 1874. Long before he had finished the gigantic work Wagner realized that he could not hope for an ideal performance of it on the German operatic stage as it then existed, because of the great demands it made on the *régie* singers and orchestra. So he conceived the plan of building a special theater for its performance. The Bayreuth Theater was erected especially for the "Ring of the Niebelung," and not for Wagner's works in general. The performance of his other music dramas there was an afterthought.

Americans who visit Bayreuth for the first time wonder why Wagner chose this dull, dead, out of the way little provincial town for his undertaking. He had good reasons for it. Consideration for his royal Bavarian patron, King Ludwig II., required that he carry out his plan somewhere in Bavaria. Munich at that time did not want Wagner, and indeed, the master himself reasoned that a large city, with its many distractions, would not be the proper place. He looked about a good deal in search of a suitable town, and finally chose Bayreuth, as it seemed to fill the requirements better than any other small Bavarian city. He also found the Bayreuth authorities very amenable to his wishes. Later, Baden-Baden, Darmstadt and other cities endeavored to get him to come there. He first visited Bayreuth in 1871. In the spring of the following year he took up his permanent residence there, and on April 29 of the same year work was begun on the theater. Wagner himself laid the groundstone with the words: "Sei gesegnet mein Stein, stehe lang und fest." The building was finished in August, 1873. Wagner had hoped to have the first performance of the "Ring" take place the following year, but this was impossible, chiefly through lack of funds. The summer of 1875 was devoted to rehearsing with the full orchestra and all of the great artists who sang in the public performance the following year. It was an impressive moment when Wagner and Liszt, arm in arm, entered the house for the first full rehearsal. The orchestra greeted them with the Walhall motive and Betz sang the words of Wotan on seeing Walhall: "Vollendet das ewige Werk: Auf Bergesgipfel die Götterburg, Prachtvoll prahlt der prangende Bau! Wie im Traum ich ihn trug, wie mein, Wille ihn wies stark und schön steht er zur Schau; Hehrer, herrlicher Bau!"

These pretentious words seem little adapted to the severe simplicity of the building, but thirty years ago ideas of architecture were different, and then there was to be a home for art and not for outward display. The acoustic properties—the chiefest consideration—are magnificent. It seems to me that Wagner overdid his covered orchestra scheme. The tones are too much dampened, especially those of the strings and woodwind.

The festival opened this year with "Tristan and Isolde" on July 22. The following day "Parsifal" was given, and then came the "Ring," July 25 to 28. The "Ring" was much better given than the other two works, so I shall write about it first. The program was as follows:

## "RHEINGOLD."

Wotan .....	Theodor Bertram
Donner .....	Walter Soomer
Froh .....	Alois Hadwiger
Loge .....	Dr. Otto Briesemeister
Alberich .....	Max Dawson
Mime .....	Hans Bräuer
Fasolt .....	Lorenz Corvinus
Fafner .....	Carl Braun



"WALKÜRE" SCENE—SIEGMUND, SIEGLINDE AND HUNDING IN THE HUT.

Fricka .....	Luise Reuss-Belec
Freia .....	Emilie Feuge-Gleiss
Erda .....	Ernestine Schumann-Heink
Woglinde .....	Frieda Hempel
Wellgunde .....	Maria Knüpfer
Flosshilde .....	Adrienne von Krauss-Osborne

The majestic flowing of the Rhine is wonderfully well

and see the three Rhine daughters, Woglinde, Wellgunde and Flosshilde, swimming about a cliff in the middle of the stream, singing. It is a difficult piece of stage technic to have this scene well done. On smaller stages I have seen the three maidens fastened to a framework on top of a long iron rod, fixed to wheels which are moved about below, but here they were suspended from above with wires (which is much the better way) and the imitation of swimming sirens was perfect. They are disturbed by Alberich, chief of the race of dwarfs, who inhabits Niebelheim, in the center of the earth. Niebel means Nebel or fog, and Niebelheim means simply home of the fog. The "Niebelung," as Alberich is called, means a descendant of the fog.

The dwarf is attracted by the singing of the sirens and he comes up to listen and see. He would fain capture one of them and makes ludicrous attempts to do so. The three sisters pretend to encourage him and have good sport with the ugly old fellow. At last Alberich tires of the fruitless chase and listens to what the maidens are saying. They are singing of "Rheingold," a clump of gold, of wonderful properties, fastened in the cliff. They tell how, if it were fashioned into a ring, it would give the owner power beyond measure, but none can make a ring of it save he who renounces love. The Niebelung renounces love with a curse, climbs the cliff, steals the gold and disappears in the bowels of the earth. With a wail of despair the Rhine Daughters try to catch him, but in vain. The water, which had been illumined by the shining gold, becomes black and darkness falls upon the stage.

This whole scene was admirably given. The stage settings were perfect and the singing of the three maidens superb. The part of Woglinde, the first of the Rhine Daughters, was given by Frieda Hempel for the first time. Fräulein Hempel, a product of the Stern Conservatory, attracted much attention last year with her singing at the Berlin Royal Opera but a few months after graduating from the school. She is a delightful coloratura singer. In 1876 Lilli Lehmann sang the role of Woglinde, and her sister, Marie, took the part of Wellgunde. Wagner had great difficulty in persuading them to float about in mid-air on those dangerous looking machines. Lilli Lehmann at first declared she would never trust her life to such a flimsy contrivance, but she finally did so, and all went well.

The second scene discloses the god Wotan and his wife Fricka sleeping amid majestic scenery on the top of a mountain. On a distant peak across the Rhine we see Wotan's burg, or castle, Walhall, that has been built for him by the giants Fasolt and Fafner. Wotan, aroused by Fricka, greets the burg with the words quoted above. Wotan thirsts for power and long life (in the "Edda" the gods live forever) and he has had Walhall built as a place of refuge and protection against his enemies, the dwarfs and giants, and also as a sort of heaven for fallen heroes. In his lust for power, however, Wotan is shortsighted, and enters upon agreements that bind him and in reality rob him of power. So it goes on until the god is mixed up in such complications that he finally longs for the end which at first he so dreaded. In this he is very human. The first downward step was taken in contracting for Walhall. Wotan promised the giants the goddess Freia,



"RHEINGOLD" SCENE—WOTAN, FRICKA AND LOGE ARE IN THE FOREGROUND; FAFNER AND FASOLT WITH FREIA IN THE BACK OF STAGE.

illustrated in the Vorspiel. The fifth produced by the low E flat of the double basses and the B flat of the bassoons at once gives the impression of the watery immensity of a slowly flowing great stream, and the simple arpeggios that follow in slow tempo illustrate the motion of the waves. When the curtain rises we look into the Rhine sideways

Fricka's sister, in payment for their work. Now the very existence of the gods depends on Freia, for she guards in her garden the golden apples, the eating of which renews youth. Fricka is sorely troubled concerning Freia's impending fate and she bitterly reproaches Wotan for promising her charming sister to the giants. Fricka, like Juno, is a good deal of a scold, and is always henpecking Wotan for his failings, not without reason, to be sure, for Wotan, as Wagner depicts him, is a poor makeshift for a god.

Soon Freia comes in great haste, pursued by Fasolt and Fafner, who demand of Wotan their pay. He refuses to keep his word and give up Freia and a quarrel ensues that might have led to serious results but for the timely appearance of Loge, the sly fire-god. Loge it was who advised Wotan to enter upon the agreement with the giants, promising to help him out of the dilemma and liberate Freia. In his search for a compensation for the giants he has traveled through the interior of the earth, and has learned of Alberich's theft of the "Rheingold," and how he had fashioned it into a ring and thus acquired boundless riches and power. The giants are the natural enemies of the Niebelungen, and when they hear this they declare that they will renounce Freia if Wotan will procure for them

The next scene takes us into the bowels of the earth to Niebelheim, the home of the dwarfs. Alberich, in possession of the new power acquired through the ring, holds despotic sway over the race of Niebelungen. He has made them all his slaves and compels them to search night and day for gold in the crevices of the rocks. Already he has accumulated great quantities of the precious metal. Later he intends to go into the upper world, and by virtue of the ring enslave the giants and gods and conquer the entire earth. Wotan and Loge appear and profess great wonder and admiration at Alberich's good fortune. They ask him how he guards the ring, and if he is not afraid of theft. Alberich shows them a "Tarnkappe" which his brother

bring up the entire store of gold. Wotan also takes the ring from his finger. Alberich, on disappearing into his kingdom, curses the ring, and on this curse, curiously enough, hangs the fate of the gods and men.

Wotan and Loge return to the mountain top just as Fasolt and Fafner appear with Freia. Wotan gives them the gold, but they demand the Tarnkappe and ring also. The god refuses to give up the ring, and the giants are about to disappear with Freia, instead of the gold, when a ghostlike apparition comes up out of the earth and warns Wotan not to keep the ring on account of its curse. This is Erda, the Urweise, who has been everywhere, has seen everything and knows all things past, present and future. Wotan gives up the ring and the effect of the curse is soon seen; in dividing the golden treasure the giants quarrel and Fafner kills his brother Fasolt.

Donner, the god of thunder and lightning, now swings his hammer and causes a thunder storm. When the air clears we see a rainbow, stretching across the Rhine to the Burg Walhall. The gods cross the river, using the rainbow as a bridge, while from the depths of the stream below the sorrowful voices of the Rhine Daughters are heard



VILLA WAHNFRIED.

Alberich's ring and gold. Wotan, seeing no way of acquiring the ring, does not agree to this, so the giants, without more ado, drag Freia away, telling Wotan that they will allow him time to think it over till evening; if he does not decide then they will take Freia for good. No sooner has the goddess of youth disappeared from their midst than the gods visibly begin to age, and Wotan realizes that he must liberate Freia, or they are all lost. So he determines to try to get the ring.



DR. RICHTER AND HIS MARKET BAG AT BAYREUTH.



COSIMA WAGNER IN THE CENTER OF GROUP.

bewailing the loss of the Rheingold. Thus closes the first part of the cycle.

In "Rheingold" we see gods, goddesses, giants and dwarfs only. Wagner's musical illustration of the text is wonderful and the work of the singers was on the highest

## EDMOND MONOD

Piano Instruction

Pupil of LESCHETIZKY

For six years assistant of MME. STEPANOFF of Berlin

Lessons given in English, French and German

GENEVA, SWITZERLAND  
5 Boulevard de la Tour



Mime, most skillful of smiths, has made for him, by means of which he can change his shape into anything desired.

Wotan and Loge are astonished and pretend not to believe it until they see it proved. Alberich sets the cap on his head and changes before their eyes into an enormous serpent. Loge then asks him if he can also transform himself into an animal as small as a toad, and Alberich, not suspecting stratagem, immediately changes into a toad. Wotan quickly puts his foot on it and Loge snatches the Tarnkappe from its head. Alberich, howling with rage, assumes his natural shape. The gods bind him, drag him to the upper world and compel him to force the dwarfs to

LEIPZIG.

AMERICAN MUSIC STORE,  
Central Theatre Building.  
Offers all possible assistance in procuring new compositions.  
ERNEST B. RAUNER, Prop.

WILFER VIOLIN AND 'CELLO STRINGS  
Guaranteed True and Durable  
OWN MANUFACTURE

A. WILFER, Dufour Str., 22, Leipzig

HENRY PASMORE  
BICKFORD VOICE CULTURE

One of the principal teachers at the Klindworth-Scharwenka Conservatory. Private address

BERLIN, W. SCHLÜTER ST. 28

# ALBERTO JONÁS

will accept a limited number of  
advanced, talented pupils.  
Landshuter St. 23, BERLIN, W.



LESCHETIZKY  
METHOD

Anna  
Hirzel  
(LANGENHAN)

5 NORDENDSTRASSE  
MUNICH

MRS. Wilhelm Eylau  
PIANO INSTRUCTION.

Martin Luther St. 68, Portal II BERLIN, W.

EDGAR  
STILLMAN-KELLEY

COMPOSER

STUDIO ADDRESS: Tauenzien St., 10A, Berlin, W.

PIANO SCHOOL FOR THE  
LESCHETIZKY METHOD  
AND SCHOOL OF INTERPRETATION.

Pupils received in the house and practice supervised.  
In charge of MRS. POTTER-FRISSELL, pupil of Stepanoff.  
Pretner (certificated) and Leschetizky. Highly indorsed by  
Emil Sauer and leading Dresden musicians. Dunning System  
of Improved Music Study for beginners also represented.  
Instructor in Ehrlich's School of Music and Franklin College,  
Dresden. Apply Nürnbergerstr. 54, Pt. r. DRESDEN.

MARY FOREST GANZ  
VOICE CULTURE

KLEIST STR., 31 . . . . . BERLIN, W.

Prof. Rudolf Schmalfeld,  
Mme. Margarethe Schmalfeld-Vahsel,  
Kammersängerin.

VOGAL INSTRUCTION.

Lessons given in English, French and Italian.  
Wagner Singing.

Hellbrunner Str. 3, BERLIN, W.

MAX GARRISON

Vocal Instruction

Late leading Baritone of Vienna Royal Opera.

FORMING OF HEAD TONES A SPECIALTY.

BERLIN W. Hellbrunner Str. 60

GEORG  
FERGUSSON

BARITONE.

Vocal Instructor.

KLEIST STRASSE 27, BERLIN W.



artistic plane throughout the evening. Theodor Bertram as Wotan was magnificent. He has the tall, commanding figure necessary for the part, and his voice was rich, full and penetrating. The role calls for the most part for speech-gesang or recitation in given tonal intervals, rather than real singing, and that he, in spite of this, did actually sing much of the time, is greatly to his credit. Vocally Bertram and Schumann-Heink put all others in the shade. The latter as Erda was wonderful. Her tones were thrilling.

A well rounded, splendidly given part was that of Fricka, as delineated by Madame Reuss-Belce, of Dresden. She lived the part rather than acted it. It was so perfect that there was nothing to criticise.

Dr. Briesemeister, of Berlin, as Loge, was also admirable, both vocally and histrionically. He has mastered the role absolutely to the smallest detail. His actions were always perfectly adapted to the words of the quick witted, sly, scheming fire god, his voice was sympathetic, and he sang with great intelligence.

Fasolt's (Corvinus) voice was hardly heavy enough for the part, but Carl Braun as Fafner displayed a powerful bass organ, well adapted to the role of the ponderous giant.

Max Dawson, of the Hamburg Opera, who appeared as Alberich, has a baritone voice much too beautiful for this part. It has a lyric character and would be shown off to much greater advantage in such roles as Wolfram or Amfortas. The orchestra, under Richter, was magnificent. Neither Mottl in "Tristan" nor Muck in "Parsifal" accomplished with that body of 125 picked musicians what Richter did in "Rheingold," and the great conductor kept up throughout the four evenings of the "Ring" the pace set in "Rheingold."

In the "Walküre" we have to do with human beings. The "Walküre" is the first of the trilogy, or series of three works constituting the drama proper. "Rheingold" is the introduction. The cast of the "Walküre" was as follows:

Siegmund (tenor)	.....Peter Cornelius
Hunding (bass)	.....Paul Knüpfer
Wotan (baritone)	.....Theodor Bertram
Sieglinde (soprano)	.....Frau Fleischer-Edel
Brünnhilde (soprano)	.....Ellen Gulbranson
Fricka (mezzo-soprano)	.....Frau Reuss-Belce
Helmwige	.....T. von Artner
Gerlinde	.....Maria Knüpfer
Ortlinde	.....Ida Salden
Waltraute	.....Schumann-Heink
Siegfrune	.....Cäcilie Rüsch-Endorf
Roswelse	.....Agnes Herrmann
Gringelde	.....Adrienne von Krauss-Osborne
Schwertleite	.....Rosa Ethofer

Be it observed that Madame Schumann-Heink, the greatest artist of the entire cast, sang the little, insignificant role of Waltraute. But how she sang it! That is something one finds nowhere but in Bayreuth—the singing of little roles by great, world renowned artists. They would not do it on another stage. That Schumann-Heink did not despise the singing of small roles proves what a broad minded artist she is.

In the "Walküre" begins the story of the ring and its curse in connection with human beings. If the ring could be restored to the Rhine Daughters all would be well, but Fafner, the giant, by means of the magic cap of Tarnkappe, has transformed himself into an enormous dragon, which lies in a cave and guards the ring. Fafner is symbolical of the miser who hordes his gold without enjoying its benefits. No one dares fight Fafner. Wotan cannot because of his contract with him. None but a hero who has grown up amid danger and want, free from Wotan's protection, of his own free will, can kill the dragon and secure the ring. Meanwhile, forces are at work to produce such a hero. Since "Rheingold" years have intervened and much has transpired. Wotan, with Erda, has begot nine daughters, the Walküren, whose duty it is to select among fallen warriors the heroes fit for Walhall and carry them thither on flying horses. Wotan's favorite among the Walküren is Brünnhilde. Wotan has also wandered among the habitations of men and has become the father of a pair of twins, Siegmund and Sieglinde, who lost their mother and became separated in childhood.

In the first act of the "Walküre" we see the interior of Hunding's home, a rude hut, that corresponds with the character of its owner, in the forest. Siegmund, pursued by his enemies, stumbles upon the hut and seeks shelter within. Sieglinde, Hunding's wife, receives him with hospitality, little realizing that he is her brother. Hunding enters and eyes the stranger with suspicion. Siegmund, without revealing his real name, tells how he protected a woman from a horde of ruffians. These men belong to Hunding's crew, and as their chief hears that his guest

offered them resistance, he bursts into a rage and tells Siegmund to look to his safety; the usage of hospitality protects him for the night, but in the morning he will kill him. Hunding then commands his wife to prepare his evening drink and to retire for the night. Siegmund, homeless, weaponless, sits brooding before the fire. Sieglinde enters. She has put Hunding to sleep with a potion, and they need fear no interruption. She has fallen in love with the stranger, and comes to tell him how he can get a weapon. She tells how a one eyed wanderer once forced his sword to the hilt in the mighty ash tree about which the hut is built, and points to the spot. This was Wotan, who assumes at times the shape of a wanderer and walks about the earth. The man who can pull the sword out of the tree can swing it. Hundreds have tried to do so, but in vain. Siegmund draws it out with ease and tells Sieglinde his real name. Thus brother and sister are revealed to each other, but their love is already so great that this does not stand in the way of their union. Sieglinde does not love Hunding; she was forced to marry him against her will, and she feels she has a right to deceive him, so she flees with Siegmund. This idea of love between brother and sister Wagner got from India. An old Indian fable tells of a case where this was the means of producing a great hero, and Wagner has Siegfried brought to the world in the same way. The whole scheme is as utterly foreign to the "Edda" as is immorality in every form, and also to the Wolsunga-Saga, from which Wagner chiefly got his material for the "Walküre."

Siegmund flees in the forest with Sieglinde, pursued by Hunding and his band. Wotan instructs Brünnhilde to protect Siegmund in the combat to ensue between him and Hunding, and to give Siegmund the victory. Fricka, however, the guardian of the marriage tie and of virtue, demands of Wotan that he punish the perpetrators of incest, and this he is forced to agree to do, much against his will, for Siegmund and Sieglinde are his own children. So he has to countermand his order to Brünnhilde, and instructs her to see to it that Siegmund is killed.

Sieglinde, worn out by exposure, has fallen asleep in the forest, and Siegmund watches at her side, when Brünnhilde appears and announces that he must soon follow her to Walhall. He does not want to go, and she describes the joys that await him there, how he will sit in the castle with countless other heroes, tell of his battle, drink mead, and be in the presence of his father, the god Wotan. It is interesting to note how primitive races form the conception of the hereafter. Given the difference in environment and occupations, the old Teutonic idea of Walhall in no wise differs from the conception of the happy hunting grounds of the American Indians.

Siegmund finally agrees to accompany Brünnhilde to Walhall if Sieglinde can go with him. This is denied him, however, as Sieglinde still has a mission to perform on earth. At this Siegmund flatly refuses, and at last, moved with pity, Brünnhilde decides to disobey her father Wotan, and protect Siegmund in the fight. This she does and Siegmund is about to overcome Hunding, when Wotan in a great rage appears in thunder and lightning and breaks Siegmund's sword in two with his spear. Hunding gives the deadly thrust, but is himself the next moment struck dead by Wotan. Brünnhilde now fears the wrath of her father, and her first thought is to bring Sieglinde into a safe place. She takes her to a spot where Wotan never goes near, Mime's hut and Fafner's cave, in a distant forest. As a penalty for her disobedience Brünnhilde is put to sleep and surrounded by magic fire, after Wotan with a kiss has taken from her her divinity. Here she must sleep until a hero, yet unborn, a hero who knows not the meaning of fear, shall wade through the fire and claim her as his bride.

The performance of the "Walküre" was, as a whole, excellent. It is the most dramatic work on the operatic stage. The "Walküre" scene in particular was magnificent. Hans Richter himself said it had not been given with such perfection of ensemble since 1876.

Peter Cornelius, of Copenhagen, was a very good Sieg-



SCENE IN THE BAYREUTH MARKET PLACE.

mund. His voice is not quite large enough for the part, but it is of beautiful quality and he knows how to sing. His pronunciation of the text was faulty. Katherina Fleischer-Edel, of the Hamburg Opera, was splendid as Sieglinde. Her voice was rich and warm and she sang with abandon. The Hunding of Paul Knüpfer, of the Berlin Royal Opera, was a magnificent portrayal of this terror-inspiring man. His massive figure, his acting and his skillfully employed powerful bass voice all fitted the part to perfection. In the Brünnhilde of Ellen Gulbranson I was disappointed. She has sung the role here often, and is famed for it, but I failed to see wherein the justification lies, for her voice is not powerful, nor did she sing with the verve and fire that we associate with this dashing amazon of the clouds. She has an imposing presence, as she stands about 6 feet 2 inches, but I know of several other artists who could sing and act the part more convincingly. The orchestra was grand again. The music of the first act is a joy forever.

A brilliant reception was given by Cosima and Siegfried Wagner at Villa Wahnfried on the evening of the 24th, to which several hundred invitations were issued. Among those present were Mr. and Mrs. Longworth (née Roosevelt), who attended the performance of the "Ring."  
(To be continued.)

#### Ballad and Promenade Concerts for New York.

Rudolph Aronson has just signed with Messrs. Wagenhals and Kemper for a series of international popular concerts on the lines of the London Ballad and Promenade concerts, at the Astor Theater, beginning November 11 next, when four of Mr. Aronson's European artists will make their initial appearances in New York.

Carola Loos-Tooker, erstwhile prominent in Gloversville, N. Y., thence removed to Decatur, Ill., has issued a handsome booklet entitled "The Loos-Tooker School of Vocal Art." It contains a good photogravure of herself, with autograph facsimile, a quotation from Ruskin, highly philosophical and apropos, and detailed information regarding the course and method of singing original with her.

## FREDERIC MARTIN

BASSO

Address: 142 West 91st Street, New York  
Phone, 3555-J Riverside

**COMING SEASON 1906-7**

<h1 style="margin: 0;">HENRI ERN</h1> <p style="margin: 0;">Renowned Swiss Violinist</p>	<h1 style="margin: 0;">LILLIAN POWELL</h1>	<h1 style="margin: 0;">SOPRANO</h1> <p style="margin: 0;">Famous exponent of Irish Ballads</p>
--	--	--

Direction: BURTON COLLVER, 221 Woodward Avenue, Detroit, Mich.

## AN AMERICAN PRIMA DONNA ABROAD.

Grace Whistler-Misick, the American singer whose remarkable successes abroad—notably on the Continent, and particularly in Paris—have from time to time been chronicled in the pages of THE MUSICAL COURIER, has been winning fresh laurels. During the London season just ended, Whistler-Misick also captured the English public and the critical opinion of the press, she having been heard there frequently in society "at homes," as well as in public concerts.

On the occasion of her recent recital at the Bechstein Hall, which was well patronized by society folks of the English metropolis, the noted singer received much kindly attention in well written articles from the press, a few of which are here appended:

A pleasant concert was given yesterday afternoon at Bechstein Hall by Grace Whistler-Misick, a young singer with a powerful mezzo-soprano voice of unusually bright and telling quality. Madame Whistler-Misick showed marked intelligence in all that she undertook, and in her performance of a group of German songs by Brahms, Wolf and other composers there was much to commend, particularly in her neat and effective treatment of Brahms' "Schwalbe, sag mir an." She did better still in her French songs—in fact, her very clever and expressive singing of Piené's "Le Moulin" was really the best performance of the afternoon.—Daily Graphic, June 28, 1906.

I ought last week to have mentioned a recital given by Grace Whistler-Misick, an American singer with gifts quite out of the common. Madame Whistler-Misick has a touch of imagination all too rare in vocalists quite as accomplished, and this is made still more gracious by extreme distinction of style. Her vivid renderings of some French songs by Moreau, Piené and Madame de Faye-Josin were entirely delightful.—The Lady, July 19, 1906.

Grace Whistler-Misick gave a delightful concert at the Bechstein Hall yesterday afternoon. That the concert giver had studied her art well was apparent in her first song aria from Donizetti's "La Favorita," which was sung with much intelligence, fluency and clear enunciation. In this, and later in groups of German and French songs, Madame Whistler-Misick showed how thoroughly she understood the various characteristics demanded by the different national styles, while her English group was no less full of charm and effect. Mr. Kocian made a welcome reappearance with some splendid violin solos, while Madame de Faye-Josin proved herself to be a clever composer as well as a very capable pianist.—The Standard, June 28, 1906.

Grace Whistler-Misick, an American vocalist who has studied in Paris, gave an attractive recital at Bechstein Hall on Wednesday afternoon, and distinguished herself in songs by Schumann and Tchaikowsky.—The Daily Chronicle, June 30, 1906.

Grace Whistler-Misick, who gave a vocal recital to a numerous and fashionable audience in the Bechstein Hall this afternoon, comes from America, where she enjoys a considerable reputation as a dramatic soprano. She is one of those cultured artists who can invest their singing with grace and interest. As usual nowadays with concert givers, Madame Whistler-Misick put forward examples in several languages, including Italian, German, French and English, the composers drawn upon being Donizetti, Schumann, Brahms, Wolf, Tchaikowsky, Moreau, Piené and De Faye-Josin, the songs in English being by Huhn and Campbell-Tipton. The singer did best in the Italian and French songs, especially in Piené's "Le Moulin," her interpreting gifts seeming to lie more in the direction of light rather than the reflective forms of vocal art.—Glasgow Herald, June 28, 1906.

An agreeable vocal recital was given at Bechstein Hall yesterday afternoon by Grace Whistler-Misick, an American singer, who has studied in Paris. She possesses a strong, flexible and expressive mezzo-soprano voice, with particularly brilliant upper notes, and sings with a great deal of intelligence and dramatic feeling. She began with "O mio Fernando," from "La Favorita," which she sang with great fervor, and then followed a group of German songs, which she sang with intelligence. Next came some French songs, which were interesting in themselves, and extremely well sung.—Morning Leader, June 28, 1906.

The concert room at the Bechstein Hall was crowded yesterday afternoon when Madame Whistler-Misick gave her first vocal recital. She contributed a charming and original selection of songs, and sang in a most refined and pleasing fashion.—Morning Advertiser, June 28, 1906.

The recital given by Grace Whistler-Misick attracted a large audience to the Bechstein Hall yesterday afternoon. Gifted with a pleasing voice of good quality, this artist displayed considerable versatility in Italian, German, French and English songs. She pronounced German even better than French, and was heard to advantage in lieder by Schumann, Brahms, Wolf and Tchaikowsky. Her French songs included Piené's "Le Moulin," also "Le coeur qui chante," a pleasing composition by Madame de Faye-Josin, a talented pianist, who accompanied her song and also contributed some solos.—Morning Post, June 28, 1906.

Grace Whistler-Misick, who gave a vocal recital at the Bechstein Hall on Wednesday afternoon, has a fine mezzo-soprano voice of wide range and dramatic caliber. She sings with a vast amount of expression, as was at once evidenced in her fervent delivery of

the old fashioned air, "O mio Fernando" from "La Favorita." Individualism and a certain charm of manner was marked in all her readings, and made her performances interesting to listen to.—Modern Society, July 7, 1906.

## CHICAGO SINGER MAKES DEBUT.

MRS. GRACE WHISTLER-MISICK APPEARS BEFORE A LONDON AUDIENCE.

Grace Whistler-Misick, of Chicago, made her debut as a singer in Bechstein Hall before a brilliant audience this afternoon, assisted by Kocian, Kubelik's rival. Mrs. Misick's success was so notable that the American Women's Club has secured her for a luncheon to Congressman and Mrs. Longworth. Mrs. Whistler-Misick will also sing at Mrs. Arthur L. Fay's "at home."—Special Cable to the Chicago Daily News, London, June 27, 1906.

## Song Recital by a Boice Pupil.

John Prindle Scott, a baritone pupil of Mrs. Henry Smock Boice, gave a successful song recital at Gilbertsville, N. Y., on August 16. Mr. Scott was assisted by Evelyn Chapman, soprano. Each number was beautifully sung, and the interesting program was as follows:

Di Provenza il Mar, Traviata.....	Verdi
Mr. Scott.	
Cupid at the Ferry.....	E. German
The Green is on the Grass.....	Chas. Willeby
Little Boy Blue.....	Florence B. Joyce
Miss Chapman.	
Requiem.....	Sidney Homer
Dearie.....	Riker
Back to Ireland.....	Bruno Huhn
Mr. Scott.	
Duet, Night Hymn At Sea.....	Goring-Thomas
Miss Chapman, Mr. Scott.	
Farewell, Ye Valleys, Maid of Orleans.....	Tchaikowsky
Miss Chapman.	
Songs from A Lover in Damascus.....	Woodforde-Finden
Across the Sands.	
Where the Abana Flows.	
In the Great Bazaars.	
Allah, Be With Us.	
Mr. Scott.	
She is So Innocent, Le Fille de Madame Angot.....	Lecocq
In Remembrance.....	John Prindle Scott
The Secret.....	John Prindle Scott
Miss Chapman.	
Duet, It Was a Lover.....	Walthew
Miss Chapman, Mr. Scott.	



# GABRILOWITSCH

## THIRD AMERICAN TOUR, 1906-'07

For Dates, Terms, etc., address

**HENRY L. MASON, Mason & Hamlin Co.**  
**BOSTON**

**Mr. HERMANN KLEIN**

Will give Vocal Instruction at the

**Chautauqua Summer Schools**  
JULY and AUGUST, 1906

**WILLIAM G. HAMMOND, Composer**

Latest Songs used in Concerts and Recitals.  
Love's Springtide.....Sung by Madame Nordica  
Ballet of the Bony Fiddler.....Sung by David Blapham  
Recompense.....Sung by Charles W. Clark  
My Dearie.....Sung by Gwilym Miles

Mr. Hammond resumes teaching, Piano and Song Interpretation, in New York Studio, September 20.  
Address, care of THE JOHN CRUCH COMPANY, 141 Fifth Avenue, New York.

**DR. M. J. ELSSENHEIMER**  
**PIANIST. COMPOSER. CONDUCTOR.**

Address all correspondence care College of Music of Cincinnati.  
**CINCINNATI, OHIO**

**WINKLER**  
**PIANIST**

**SAN CARLO OPERA CO.**

HENRY RUSSELL, of London, Director

**Ten Weeks New Orleans Opera House**

Special Engagements of

**MME. NORDICA**

**Alice Nielsen and the great Florenzio Constantino**

Twenty-five weeks in other large cities.

**KLAW & ERLANGER, Management**

Address ROOM 8, NEW AMSTERDAM THEATRE, NEW YORK

**RUBINSTEIN'S FAMOUS PUPIL**

UNDER THE EXCLUSIVE MANAGEMENT

**HAENSEL & JONES**

542 FIFTH AVENUE

NEW YORK

WEISSNER PIANO USED



## CONCERNING AN AMERICAN SCHOOL OF COMPOSITION.

BY WILSON G. SMITH.

Of late there has been much hue and cry concerning the great school of American composition, which as yet is not, but is as yet to be. And I note, with a sage closing of one optic, that those who are doing the most crying are of the class who devote their exclusive attention to telling others what ought to be and must be done to create a school. The men who are composing—and producing most excellent and praiseworthy music—are too busy to engage in the vapid war of words and arguments. In other words, they are at least doing something to provoke attention and furnish the critical doctors with a diagnosis on present conditions for which they are too modest to prescribe patent nostrums. The trouble is that our native composers—and we have men of undisputed talent—ignore their critical advice and go on composing good music, irrespective of national color or atmosphere. Music is, after all, but an audible expression of a personal mood, and so long as the mood possesses a universal appeal, what boots it whether it be American, or Japanese, or what not? True art is universal. Its underlying principles are the same, irrespective of geographical location, and its just appreciation is simply a matter of culture. The higher the culture the more intense the receptivity. The tomtom of the savage awakens in the aboriginal latent emotions by the same process that a symphony touches the emotional appreciation of a refined and cultured civilization. Now, all this talk about a national school amounts to nil. As an American citizen I am interested more in the quality of the music we are producing than in any so called local color it may possess. The music of Beethoven and Mozart appeals to me not because it is German, but because it possesses the vital principles of art and inspiration. By the same token I enthuse over the master thoughts of Tchaikowsky, Saint-Saëns, Verdi, et al., with no qualms of conscience because their nationality is different from mine. True, there may be a local coloring to their inspirations, but this is a side issue to the fundamental and vivifying principles of an universal art which their recorded emotions represent. Their appeal is direct to humanity, and being human I am touched and respond to their inspirational appeal. When I look at a master painting I am impressed by its faithful reproduction of life as I see and understand it, and it does not occur to me to inquire in what school the artist studied, or whether his pigments are of foreign or domestic manufacture. That he has grasped the basic principles of his art and given me a vital life principle is quite enough to win my admiration and awaken my art perceptions. Let us have more good music and less talk, and some day a genius

will arise who will give us a tone picture of life as it pulsates in this great continent of ours. Until then let us not decry what is, and howl over what ought to be, but accept with appreciative consideration the tentative efforts of our present coterie of talented composers who feel the artistic impulse, even though it may be to a degree a reflex of foreign influence. In the meantime, I subjoin a poetic outburst which I submit to the howlers for an American school of composition. In it will be found the elements of the serious and the gay, while for the final coda I append a refrain voicing the sentiments of the popular song of the day. If those who deplore the absence of a national school will evoke the creative muse and wed it to the genuine American music, I will gladly accept its dedication, along with other of our good American citizens. Come, gentlemen, write a few bars of original music, and talk less. Talk is cheap—and so is some music.

As an example:

I sat alone one evening on a chair,  
And gazed the while intently in the air.  
The stars shone brightly in the azure blue,  
(I did not count them, they were not so few)  
When suddenly across the placid sky  
A storm cloud burst; I heard the startled cry  
Of storm birds passing in their rapid flight  
And vanishing in dark and fearsome night.  
The elemental forces held a "func,"  
A strange similitude to "common drunk."  
And as I pondered on the change so drear,  
These thoughts occurred to me to give me cheer—  
Somewhere the sun is shining,  
Somewhere the stars are bright,  
Somewhere the world is smiling,  
Somewhere there is no night.

### Rider-Kelsey Up in the Thousand Islands.

After her triumphant appearances at the Cincinnati Music Festival, the Sängerfest at Newark, N. J., and at St. Paul, Minn., Corinne Rider-Kelsey went to the Thousand Islands to seek the holiday that her friends declared she had rightfully earned. It is now well known how rapidly this gifted singer mounted the ladder that has placed her in the front rank of American sopranos. Mrs. Kelsey will have many engagements this coming season. She will sing five times in New York, two of her appearances being with the Pittsburg Orchestra. The singer will begin her autumn tour at the Maine State Festivals, in October. Mrs. Kelsey will again be under the management of Henry Wolfsohn.

Samara has finished a new opera called "Rhea."

### Neitzel's Barber Not Talkative.

Otto Neitzel, who is to make a tour of lecture recitals in this country later in the season, tells many an amusing story of his student days in Berlin, when he contrived to lead the strenuous life of a student of philosophy and instructor of music, a Wagnerian devotee, and that of a man about town and frequenter of cafés, as was the custom of his day.

When preparing for his doctor's degree Neitzel usually counted his day as beginning at 4 p. m., at which hour he put in an appearance at some dinner or coffee society, as he quaintly terms a form of entertainment unique to Germany. These diversions always included the presence of ladies, of whom the future musical authority was an avowed admirer. At 7 p. m. Neitzel gave a music lesson, and 8:30 practiced the Wagnerian scores with some disciple as earnest as himself. Later he attended a soirée at the house of some of the nobility or at one of the Embassies, where his ready wit and musical accomplishments made him a welcome visitor. At 1 o'clock a. m. the jeunesse dorée, including Neitzel, went to the Kaiserhof Café, then the center of the intellectual world of Berlin. Exhausted with the studies of the early part of the day, and with the diversions of the later hours, Neitzel always returned home about 4 a. m. more dead than alive, and when at 8 the barber came to shave him the manipulations of this artist never even disturbed his deep repose. Neitzel, when strolling down the Potsdamerstrasse, frequently noted the respectful salutations of a person whom he did not know, and after about two months of this finally stopped his civil friend and inquired where he had the honor of making his acquaintance. "Oh, sir," murmured the man reproachfully, "I am your barber."

### Elfert-Florio at Asbury Park.

Signor Elfert-Florio, the New York tenor, has had excellent success as soloist at the Pryor Band concerts at Asbury Park. The following paragraph is from a report in the Asbury Park Morning Press:

Pryor and his band scored another one of his regular successes at the Arcade Saturday. The audience was, as usual, the famous bandmaster's own, and was heartily in sympathy with every selection. Signor Elfert-Florio made friends of every auditor with his magnificent tenor voice. His solo was encored and the great audience clamored in vain for more after the famous songster had finished. The program closed with the grand caprice from Buczowski, "A Hunting Scene," and the voices of the musicians blending with the tones from the instruments made a chorus that was a fitting close for the grand performance.

"Circe," a new opera by the brothers Hillemacher, will be given at Lausanne, next winter.



STEINWAY & SONS PRESENT

# LHÉVINNE

RUSSIA'S GREATEST PIANIST

ADDRESS FOR TERMS:

ERNEST URCHS, Business Manager,

Steinway Hall, New York

SEASON 1906-7

## SCHUMANN-HEINK

## Mme. OLGA SAMAROFF

## GWILYM MILES,

## GLENN HALL

SOLOIST 1906-07

PHILHARMONIC ORCHESTRA  
NEW YORK SYMPHONY  
CHICAGO ORCHESTRA  
CINCINNATI ORCHESTRA  
PITTSBURG ORCHESTRA  
RUSSIAN SYMPHONY  
PHILADELPHIA ORCHESTRA

DIRECTION:

HENRY WOLFSOHN

131 East 17th St.  
NEW YORK

WILL TOUR THE UNITED STATES AND CANADA

SEASON 1906-1907

Management: C. A. ELLIS  
40 State Street, Boston

BARITONE

Concert, Oratorio and Song Recitals

Management HENRY WOLFSOHN

131 EAST 17th STREET

Personal Address: 174 St. Nicholas Ave., New York

## TENOR

In Europe after July 1st, 1906. In America, December and January, Season 1906-07.

610 West 138th Street, New York  
Phone: 2464 L. Manhattan.

## NEW ORLEANS.

NEW ORLEANS, August 21, 1906.

The company of operatic singers, which, under the artistic direction of Henry Russell, will fill a ten weeks' engagement here, is as follows:

Sopranos—Miles. Dereyne, Opera Nice, Marseilles, etc.; Milesia, Pergola, Firenze; Nielsen, San Carlo, Naples, and Covent Garden, London; Mmes. Nordica, star engagements only; Tarquini, Massimo Theater, Palermo.

Mezzo sopranos—Mmes. Colombati, Metropolitan Opera House, New York; Monti-Baldini, La Scala, Milan; San Carlo, Naples; Viviani, Metropolitan Opera House, New York.

Tenors—MM. Constantino, Theater Royal, Madrid, and Covent Garden, London; Giaccone, utilité at all the leading opera houses; Martin, Theater Lyrique, Milan; Sacchetti, Vittorio Emanuele, Turin.

Baritones—MM. Angelini Fornari, Covent Garden, London, and Scala de Milan; Pratoddi, Theater Costanzi, Rome; Galperni, Imperial Theater, St. Petersburg.

Bassos—MM. Perello, Royal Theater, Madrid, and San Carlo, Naples; Perini, Imperial Theater, St. Petersburg; Valentini, utilité of the European Opera House.

Bassos-Bouffes—MM. Barocchi, Costanzi Theater, Rome; Viviani, Metropolitan Opera House, New York.

Conductors—MM. Arnaldo Conti, Opera, Buenos Ayres; Giuseppe Angelini, Adriano Theater, Rome, and Real Theater, St. Joao.

Assistant conductor—M. Gennaro Bisaccia, Covent Garden, London, and San Carlo, Naples.

Stage managers—MM. Albertieri and Viviani, Metropolitan Opera House, New York. HARRY B. LOEB.

## Frank E. Morse on Music in Nature.

Frank E. Morse, the Boston vocal teacher, read a paper entitled "Music in Nature" at the recent Field meeting of the Appalachian Mountain Club, held at the Crawford House, White Mountains, N. H. Mr. Morse presented many interesting and striking views of his subject and he was listened to with close attention by his audience.

Mr. Morse had a very successful summer normal school for vocal teachers in Boston during the month of July. At present Mr. Morse is camping up in the White Mountains, and as he is very fond of climbing, he is putting in considerable time at this form of recreation. A few days ago he, in company with several others, made what is deemed the most difficult climb in the White Mountains, when the ascent up over the head wall of Huntington's Ravine to the summit of Mt. Washington was made by this Boston musician and his friends.

Mr. Morse will begin his next season in Steinert Hall, Boston, Mass., about September 14.

## Ricardo Ruiz in Los Angeles.

LOS ANGELES, August 21, 1906.

Coincident with the disaster at San Francisco, there came to Los Angeles a number of talented men and women who were shaken out of their opportunities there. Among them was none more acceptable than Ricardo Ruiz. A violinist of mature years, of much study and practice and with the best masters of the musical world, and with a reputation as a soloist which includes three continents—Europe, Africa and America.

It is spoken, knowingly, of him that he has performed before Queen Victoria at Windsor Castle, the Prince of Wales, the Czar of Russia, and has traveled and delighted immense audiences all through Cuba, the West Indies and Mexico. Los Angeles is indeed fortunate in having such a distinguished artist in her midst.

It is much to the credit of the music loving public of this city that it is more than pleased to find his name on a program and to testify to its appreciation of his powers by the most rapturous applause.

The recent concerts of Ellen Beach Yaw were rendered even more popular by the renditions of this splendid musician, and at the concert of the Lyric Club in Simpson Auditorium he was the recipient of magnificent approval. Señor Ruiz has played at numerous private entertainments and recitals in the city, giving to his auditors the greatest pleasure in every instance. He lost all his musical library in the fire following the earthquake in San Francisco, to-

gether with his wardrobe. H. E. Huntington and Gen. H. G. Otis, gentlemen of this city, knowing of his worth and ability, have generously supplied his missing scores, and Los Angeles is to be congratulated that she is to have the honor of adding to her people this talented gentleman.

He is a distinct addition to the musical circles of the city, and his cordial reception, not only by the music loving public, but by all the city's best musicians, is a proof of the cordiality that exists at all times among true artists.

STANLEY DUBOIS.

## HOLLMAN HAILED AS "KING OF THE VIOLONCELLO."

The renowned 'cellist, Joseph Hollman, who is coming to this country this autumn for another tour under the direction of Henry Wolfsohn, is the hero of many triumphs. Since he played here he has appeared in France and England. In London he played before the King, and, as is elsewhere told in THE MUSICAL COURIER, he was decorated by the ruler of Great Britain. The composer, Saint-Saëns, who was honored the same time, appeared with Hollman at the concert and at other concerts in London and several cities in France. The appended press notices refer to concerts given last spring by Hollman at Nice and Pau. There is also a notice from the French paper published in London, in which the writer extols Hollman for his sympathy and readiness to assist at a charity concert or whenever his art could be used to benefit the compatriots of the writer.

What is there to say of Hollman that has not already been said? "The king of violoncellists," that is what he truly is—prodigious, extraordinary. Not only as a performer, but as a composer, he also presented himself, in the andante and the "Rouet," two delightful and extremely difficult works. At the conclusion of the concert, the numerous friends of the artist entered the lobby to shake hands with Hollman, and with the graciousness known to all, he greeted his admirers with cordial affability.—La Petite Revue du Midi, April 15, 1906.

Mr. Hollman is able to display, like in the symphonic variations, by Boellmann, the most ingenious and piquant virtuosity. The accuracy of his bowing and technical skill imparted to the heavy violoncello an alertness unsuspected of him. But he is above all, an artist of deep sentiment, who correctly expresses the style demanded in the classical andante and the serious sonata in G minor, by Handel.—Le Rapide, April 4, 1906.

Rarely have we heard in Pau artists of such caliber as Mr. J. Hollman, who gave a classical concert yesterday in the Salle des Fêtes (Festival Hall). Mr. Hollman was heard in the sonata in C minor, by Saint-Saëns, the symphonic variations, by Boellmann, etc. Mr. Hollman possesses a great style, by turns, powerful and flexible, dainty and virile, nervous and cajoling. The art of nuance is brought to the highest point by the extraordinary precision in the execution—be it in the passages of a fugue or naive sweetness. The execution in the variations symphonic, by Boellmann, was ravishing; the sonata in G minor produced a great ef-

fect—the grave, imposing, the allegro, sparkling; the largo, touching. The same emotion was felt in the andante by Hollman, and capricious sprightliness accompanied the arlequin. Marvelous dexterity was shown in the musical imitation of the "Rouet." Mr. Hollman was greeted with prolonged applause.—L'Indépendant, April 4, 1906.

This is the week of violoncellists. J. Hollman was the third that we have heard in eight days. The two others were very good. This one was excellent. He has been surnamed "the king of the violoncello." It is a fact that he towers above the others, and he masters and governs at will his instrument. He makes his instrument sing soulfully. He manages it with virtuosity. He surmounts difficulties, phrasing by turns with the largest and most classical style, and using his bow in complicated and chromatic passages, in the most extraordinary manner. His success yesterday evening at the Hotel Gassion before a select audience amounted to a triumph.—Le Memorial des Pyrénées, April 4, 1906.

It requires an artist of Mr. Hollman's type to interest the audience in such a degree in the difficulties of the violoncello. In the hands of the master, Hollman, the instrument is controlled with such ease, with perfect surety of touch, that one is absolutely fascinated. Besides, Hollman is now one of the violoncellists of the widest reputation.—Le Telegraphe, April 5, 1906.

J. Hollman—you all know him—you who have assisted at our charity concert, for never has he refused his support when it was for our compatriots. Hollman is the king of the violoncello. He is absolute master. His instrument does not merely play, it sings; it weeps. For him there are no difficulties; what others imitate, he creates under his magical bow. He is not a mere interpreter, he is a creator, a poet, a charmer.—Journal Française de Londres.

## A Member of the Boston Symphony Dead.

David W. Fudge, a member of the Boston Symphony Orchestra, died at his home, 129 Cambridge street, Cambridge, Mass., Wednesday of last week. Death was due to an accident which the musician sustained on the Saturday before on the Prison Point Bridge in Charlestown. While crossing the bridge Mr. Fudge was overcome by vertigo and fell. Besides his duties as violinist in the famous orchestra, Mr. Fudge was employed as teacher in the New England Conservatory of Music. Funeral services were conducted by the Rev. Robert Walker at the Church of the Ascension in Cambridge. The Harvard Quarter assisted at the obsequies. The interment was at Cambridge Cemetery.

Elsie Ray Eddy, the young Brooklyn soprano, has returned from visits to relatives in the West. While away Miss Eddy sang at Willmar, Minn., at Omaha and Central City, Neb. Miss Eddy is a pupil of Oscar Saenger.

## JUSTIN THATCHER, Tenor

VOCAL INSTRUCTION.

TELEPHONE: 8013 Columbus. Long Acre Studios: 756 Seventh Avenue

MME LILLIAN

## BLAUVELT

Available Until December 15th for  
ORATORIO, SONG RECITALS, CONCERTS

Address "MANAGER BLAUVELT CONCERTS" 1225 Broadway, New York

FRANCIS  
MACMILLEN  
VIOLINIST

FIRST AMERICAN TOUR

Beginning January 1907

"No wonder, then, that it moved the American artist to score a genuine triumph, and the audience to regard him with fervid applause. But he played everything well—with beauty of tone, accuracy of intonation, and phrasing worthy of being described as immaculate."—London Daily Telegraph, May 20, '06.

Direction: LOUDON G. CHARLTON  
CARNEGIE HALL, NEW YORK



## MAUD POWELL

IN AMERICA ENTIRE SEASON 1906-07

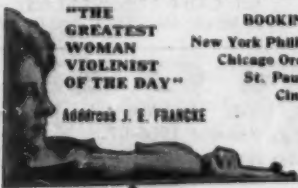
"THE  
GREATEST  
WOMAN  
VIOLINIST  
OF THE DAY"

Address J. E. FRANCE

BOOKINGS INCLUDE:

New York Philharmonic, Nov. 30-Dec. 1  
Chicago Orchestra, Jan. 25-26  
St. Paul Orchestra, Jan. 29  
Cincinnati Orchestra, Feb. 8  
etc., etc.

STEINWAY HALL  
NEW YORK







# Mason & Hamlin

## GRAND PIANOS



---

Manufactured on the  
Exclusive MASON & HAMLIN  
System

ARE PIANOS WITH AN

# INDESTRUCTIBLE TONE

They are beyond Musical Competition, and this fact  
is recognized and admitted by the Artistic World

---

Mason & Hamlin Co.  
BOSTON

---



## THE WORCESTER FESTIVAL PLANS.

Details for the Worcester (Mass.) Music Festival, which takes place October 2, 3, 4 and 5, in Mechanics' Hall, Worcester, are sufficiently completed to authorize an announcement of principal artists engaged and works to be performed at this time. Several engagements are still pending, but they do not affect the general plan. The works to be performed are Handel's oratorio, "Israel in Egypt," Wednesday night, October 3; Verdi's Manzoni "Requiem" and Brahms' "Song of Destiny" on Thursday night, with artists' night on Friday. Thursday afternoon is the regular symphony concert, and Friday afternoon Olga Samaroff, the festival pianist, will appear. The conductors of the festival will be Wallace Goodrich and Franz Kneisel, who have conducted in former years, and the Boston Symphony Orchestra of sixty pieces has been engaged. The artists thus far engaged include Elizabeth Parkina, Margaret C. Rabold and Louise Ormsby, sopranos; Louise Homer, Isabelle Bouton and Grace Munson, contraltos; Paul Dufault and Daniel Beddoe, tenors; Emilio de Gogorza and Frederic Martin, basses. Bessie Bell Collier, for ten years a pupil of Franz Kneisel, is to appear in a violin number on artists' night, but she is not the regular festival violinist.

Brahms' "Song of Destiny" has never before been given at the music festival and the management has decided to give this choral work in connection with Verdi's "Requiem," the soloists for the latter including Madame Bouton, Miss Ormsby and Mr. Martin, the tenor to be announced later. Mr. Dufault, formerly a Worcester singer, who has achieved success in oratorio work since his removal to New York, comes back to his former home as a festival artist and will sing in the oratorio, "Israel in Egypt," with Mrs. Rabold. Mlle. Parkina, Homer, Gogorza and Beddoe will sing artists' night. The annual bulletin giving the complete scheme of concerts, lists of artists, detailed programs and date and plan of sale of tickets, will be issued September 15.

## Riccardo A. Lucchesi in New York.

Riccardo A. Lucchesi, the composer, pianist, music critic and vocal teacher, of San Francisco, is in New York. Mr. Lucchesi is one of the many who lost everything in the earthquake of last April. As Mr. Lucchesi is a member of the Manuscript Society of New York, it is expected that he will give a concert in the East before he returns to the Pacific Coast. If the concert can be arranged for the end of September or the first week in October, the program

will be made up of Mr. Lucchesi's trio and quintet and two groups of songs.

For five days after the earthquake Mr. Lucchesi lived on a sandwich a day, and these frugal meals he shared with those who had even less. Illness added to the discomforts and misery of those terrible days following the earthquake. When Mr. Lucchesi felt physically able, he took advantage of the free transportation offered by the railroads and went to Portland, Ore., with other refugees. His fame had preceded him, and he was received by a committee of ladies, and entertained for weeks in that hospitable city. The musicians of Oregon, assisted by the ladies, arranged a benefit concert which netted a handsome sum for the needy artist. Mr. Lucchesi's fellow artists in Portland were grieved to learn that he had lost his two concert grand pianos, all his music, many valuable manuscripts and a fine library. Mr. Lucchesi has not quite decided whether he will return to San Francisco or go to Portland. He will, however, settle this question within the next month.

While in New York Mr. Lucchesi will arrange to have a book on Italy published. This book is entitled "Notes on Modern Italy." After thirty years' residence in this country, Mr. Lucchesi revisited his native land a year and a half ago, and the wonderful progress made since his departure from there inspired him to write a book, in which he describes the progress along all lines, musically, commercially, politically, the position of the Church, literature, the drama, agriculture—in a word, every department of human interest.

## Saint-Saëns and Hollman Decorated by King Edward.

During his recent visit in London, Joseph Hollman, the 'cellist, in conjunction with the eminent composer, Saint-Saëns, gave a recital of Saint-Saëns' compositions. The artists were requested by King Edward to repeat the program at Buckingham Palace before the royal family. At the conclusion of the concert the King conferred upon each artist the gold medal of the Order of Art and Sciences. As both of the distinguished artists are to be in the United States during the season of 1906-7, they will doubtless appear together. Negotiations are pending between the managers and clubs and societies desirous of hearing these artists in joint recitals. One of the works played at the London concerts was Saint-Saëns' new 'cello concerto, which the composer has dedicated to Hollman, the great 'cello virtuoso.

## SUMMER ENGAGEMENTS FOR CHARLTON ARTISTS.

The dog days of July, August and September are usually periods of inactivity for the stars who are most in the public eye during the winter, but a few of Loudon G. Charlton's more energetic artists are meeting the demands made upon them for summer engagements.

The Damrosch Orchestra has just closed its six week season at Ravinia Park, Chicago, terminating a season of summer appearances, which began at Willow Grove, Philadelphia, late in May. The official figures show that during the ten weeks of his summer season 746,802 people heard Mr. Damrosch and his orchestra in their daily programs of solid music. To the persons interested in the higher musical development of this country these figures give food for thought. The value of this missionary work of Mr. Damrosch can scarcely be overestimated.

David Bispham returned from Europe on August 11, and on the 13th opened a series of summer recital appearances, the first one at Magnolia, Mass.

Madame Shotwell-Piper will appear in three performances at a September festival in Charlotte, N. C.

Francis Rogers, the baritone, has been heard in his most serious recital programs at Manchester, Mass., on July 20; Northeast Harbor, Me., August 2; Rye Beach, N. H., August 6 and York Harbor, Me., August 10, and he will continue his summer appearances until the opening season of his regular winter season.

Kelley Cole, tenor, appears at Bar Harbor, in "Elijah," with the Choral Association of that place, in which Mr. Damrosch is a sympathetic and helpful adviser.

William Harper, basso, sings in "Elijah" at Ocean Grove, on September 3.

Ellison van Hoose, tenor, appeared twice in festival at Knoxville, Tenn., July 19 and 20, with his usual success.

## Dethier, the Violinist, to Come in October.

Gaston Dethier, organist and musical director at St. Francis Xavier Church, has, with Madame Dethier, sailed for Europe. They will return October 10, in company with Edouard Dethier, the young Belgian violinist, who, under the management of R. E. Johnston, will make his first American tour during the season of 1906-7.

The Stern Conservatory in Berlin had 1,080 students last season; the Karlsruhe Conservatory had 779, and the Mannheim Conservatory, 486.



**SOPRANO**  
**MME.**  
**D'Alma**  
**OPERA and CONCERTS**  
EUROPE UNTIL OCTOBER, 1906  
Address SIG. FANO  
Mundo Artista, MILAN, ITALY

**THEODORA ROGERS SOPRANO**  
**WORMLEY**  
ORATORIO, CONCERT, RECITAL  
For Dates and Terms, Address ELLA MAY SMITH  
60 Jefferson Avenue, Columbus, Ohio

**ESTHER**

**PALLISER**  
(Dramatic Soprano) of International  
Repute. Opera, Oratorio, Concert  
BECHSTEIN STUDIOS:  
Wigmore Street  
LONDON, ENGLAND

**EDNA RICHOLSON**  
**Pianist.**

Management: HENRY WOLFSOHN, 131 East 17th Street,

NEW YORK

**GEORGE HAMLIN** European Tour American Tour  
September to January January to June 1907  
Address for terms and dates  
Berlin, Germany New York  
Concert-Direction HAENSEL & JONES  
HERMANN WOLFF 542 Fifth Avenue  
Flotwell St. 1 Exclusive Agents for  
America and Canada

**MRS. BYRNE-IVY,** **CONTRALTO**  
Oratorio, Concerts, Recitals  
Sole Direction  
WALTER R. ANDERSON  
7 West 42nd Street, New York

FOURTH TRANS-CONTINENTAL TOUR

**ERNEST**

**GAMBLE CONCERT PARTY**

ONE-FOURTH OF SEASON ALREADY BOOKED

Mr. CHARLES WILSON GAMBLE, Personal Representative  
East End, Pittsburgh, Pa.

**MAX DECSI**

VOICE SPECIALIST

American Branch for Opera Students in connection with European Engagements

For information call at Room 1211, CARNEGIE HALL

**FANNIE BLOOMFIELD ZEISLER**

Management: **STEINWAY & SONS**

ADDRESS FOR TERMS:  
Business Manager, **ERNEST URCHS,** STEINWAY HALL, NEW YORK CITY





### HOTEL CECIL, LONDON, AUGUST 18, 1906.

The wonderful young Russian violinist, Mischa Elman, whose appearances the past season have always been the occasion of crowded houses and enthusiastic applause, has achieved another success, this time in the presence of royalty. Commanded by the Prince of Wales to play at Marlborough House, Elman was obliged to cancel an engagement in the Provinces in order to appear before their Royal Highnesses. On the program he was down for two numbers, but had to play a third, being the only one of the appearing artists who was encored. Another triumph! But then, all his appearances are triumphs, which this young man takes quite calmly and without undue excitement.

Thirty concerts by Mme. Albani and Ada Crossley are to be given in the Provinces during the autumn.

Blanche Marchesi, who has just left London for the Continent, where she will spend the summer holidays, sang in two performances of the Moody-Manners Company last week. The first time was on Wednesday afternoon at the matinee, when "Il Trovatore" was given, Mme. Marchesi taking the role of Leonora. Of her interpretation the Morning Post critic had this to say:

"Blanche Marchesi, who made one of her rare appearances upon the stage on this occasion, did the fullest justice to the part of Leonora. Not only did she give the many florid passages with admirable vocalization, but she also rose to great dramatic heights. Into the 'Miserere' scene she infused an immense amount of intensity, more, in fact, than is generally to be heard, and gave that section more passionate force than, as usually sung, it seemed hitherto to possess."

On the following Friday evening Mme. Marchesi sang Santuzza in "Cavalleria Rusticana," again scoring a great success, a critic remarking that "the dramatic side of the opera was brought uppermost by the powerful reading of the part of Santuzza, which was given by Blanche Marchesi, who by her two appearances in Italian opera, new and old this week, had once more made it clear that her dramatic powers are as great as her command of vocal effect."

Albert Spalding, the violinist, who since his debut last November has been playing with great success on the Continent, has arranged to give four orchestral concerts at Queen's Hall, assisted by the London Symphony Orchestra, conducted by Landon Ronald. The concerts will commence at the end of October.

Already there are many announcements of concerts and recitals to take place in the autumn months and during the winter. At the three concerts which are to be given at the new Colston Hall, in Bristol, Harold Bauer is announced for the first one in November and Frederica Richardson will sing, Mischa Elman for the second and Mark Hambourg for the third, when Ebenezer Prout will conduct a performance of his concerto for organ and or-

chestra. Mr. Riseley's local band, supplemented by members of the London Symphony Orchestra, will take part in these concerts.

Prizes and medals are announced from every school and college in the land. One of those who seems to have taken prizes and scholarships everywhere is Gwladys Roberts. She has obtained at the Royal Academy the Rutson Prize for singing and the scholarship founded in memory of Lilian Eldee, and previously she gained successively the bronze and silver medals and the Certificate of Merit for singing, also the bronze medal for sight singing and reading, the Sainton Dolby Prize, the Llewellyn Thomas gold medal, the Swansea Eisteddfod prize, the Rutson Memorial prize and the Westmoreland scholarship. That she has been engaged for concerts and festivals in the autumn should go without saying.

When Helene Valma made her first appearance in London the critics were unanimous in praise of her rich contralto voice, and her subsequent appearances, whether in the city or in the provinces, have only confirmed the opinions then expressed. Whether singing excerpts from operas or a simple ballad, there was but one opinion as to the beauty of her voice and the artistic talent displayed, and recalls and encores were always in order. Next month Miss Valma will go to America, where a tour is now being arranged, and it is expected that she will repeat her successes in concert and recitals.

The other day Armand Lecomte introduced a new song, "Triste Ritorno" (by Richard Barthelmy) to London at a recital, which was highly appreciated. As Mr. Lecomte has the rare faculty of making a dull song interesting from his fine singing, a really good song gets a splendid interpretation at his hands. Having made a reputation as a singer in America, Mr. Lecomte came to London about a year ago, making his first appearance at the Salle Erard, where he was immediately received as a valuable addition to the artistic ranks. Since that time he has been heard at many concerts, singing in all the principal halls and at many private houses. He has now decided to make London his home and will receive a limited number of pupils, who are anxious to study the "old Italian method" with an Italian master.

Clara Butt has quite recovered from a recent serious operation, so that the date for her first public appearance in the autumn has been fixed. She is to sing at Albert Hall on October 13 and has already many engagements booked for the winter.

An artist whose reappearance in London and the provinces after a number of years' absence will be of importance, is that of Godowsky. During the winter he will play three engagements in London, coming to England specially for these appearances.

Frederic Warren, the tenor, will make his first appearance in France at the Dieppe Casino on August 20. He

will sing the "Air de Lienski" from Tchaikowsky's opera "Onegin," and Siegmund's "Love Song," from "Die Walküre" (with orchestra) and a number of songs with piano accompaniment, by Massenet, Nevin and Holmes. The orchestra at the Dieppe Casino is a fine one of fifty performers, under the direction of a well known Parisian conductor, Gabriel Marie.

The Moody-Manners Opera Company continue their season at the Lyric, where they have sung all the best known of the modern and classical operas. Tomorrow evening, when they sing the "Marriage of Figaro" (which has not been heard in London for many years) they will accede to the composer's directions regarding the orchestra, which will consist of twenty-four performers only, and will be constituted of instruments provided for in the original score. Mme. Moody, Rosina Beynon, Lucy Lever, Lewys James, Frederick Earle and Charles Magrath will be the soloists.

At a recent symphony concert at the Winter Gardens, Blackpool, the young violinist, Albert Spalding, was one of the soloists. Mme. Melba sang three songs, all of which were encored, the most successful one being Gounod's "Ave Maria," in which Mr. Spalding played the violin obligato, both artists being again and again recalled.

Sarasate, the Spanish violinist, and Berthe Marx-Goldschmidt have arranged to pay a visit to this country in the autumn, when they will give recitals in London and also make a tour through the leading Provincial towns.

Two of the soloists who have been engaged by David Bispham for the London production of Liza Lehmann's new opera, "The Vicar of Wakefield," are Isabel Jay, for Olivia, and Miss Moreen, for Sophia. Miss Jay has sung in England for several seasons, and is a great favorite. Miss Moreen, pupil of Mme. Nevada, is well known in the musical world and has sung in concerts, recitals and drawing rooms.

On Saturday evening the Promenade concerts will open with a long and varied program of thirteen numbers. There are three overtures included in this lengthy feast of music, the one of "William Tell," the "Tannhäuser" overture, and Tchaikowsky's "1812." There is also the "Peer Gynt" suite, a concerto, and introduction to Act III of "Lohengrin." Perceval Allen will sing "Ocean, Thou Mighty Monster," and Lloyd Chandos and W. A. Peterkin will be heard in vocal numbers. Albert Fransella is to play the flute part of the Mozart concerto for that instrument.

Susan, Countess of Malmesbury, continues the series of "English Nursery Rhymes" in French, that have been appearing in The Queen. The one for last week was "La Petite Fée" and the music, as well as the paraphrase, is by the countess.

### Petschnikoff Played for Russian Nobility.

The great Russian violinist, Alexandre Petschnikoff, recently played before members of the Russian nobility at a musicale given by the Princess Ourossoff at the villa of the Princess, Berchtesgaden, in the Tyrol. The Princess, who is an accomplished musician, played the piano accompaniments for Petschnikoff. This noble lady has entertained many of the celebrated artists of the world at both her winter and summer residences. Among those present at the musicale was the reigning Duchess Marie of Anhalt, and the result of the meeting was most gratifying, for she bestowed upon Petschnikoff the Russian Grand Order for Art and Sciences.

### Arens Vocal Studio

205 FIFTH AVENUE, NEW YORK CITY, N. Y.  
Voice Culture and Coaching. Lectures on Vocal Pedagogy a specialty. Teachers' Diplomas.  
Send 12c. for "MY VOCAL METHOD"

## LONDON ADVERTISEMENTS,

### T. ARTHUR RUSSELL

The ONLY American CONCERT AGENT in LONDON  
13 Sackville Street, Piccadilly, W. Cables "Onsambal" London  
Special English Provincial Tour of the Renowned Violinist  
**FRITZ KREISLER**  
(Under Sole Management of T. ARTHUR RUSSELL.)  
American Tour of FRANCIS MACMILLAN commences next fall.  
Also representing FLORIZEL VON REUTER  
TOURS ARRANGED IN ALL PARTS OF THE WORLD.

### SOBELL STUDIO OF MUSIC,

1 Harley Road, Swine Cottage, London, N. W.  
Pianoforte—Mme. Fischer Sobell (Clara Schumann method. Singing and Vocal Production—Mr. Fischer Sobell, of Royal Italian Opera (Covent Garden), and principal concerts. Pupils can enter at any time. Board and residence if required.

### FRANK BROADBENT

VOICE SPECIALIST

142 Marylebone Road

London

# G. WHISTLER-MISICK

MEZZO-SOPRANO

EUROPEAN  
REPRESENTATIVE;  
N. VERT  
LONDON

AMERICAN  
REPRESENTATIVES:  
HAENSEL & JONES  
542 FIFTH AVENUE, NEW YORK

# SCHUMANN AS A WRITER.

HIS CRITICISMS. BY ARTHUR M. ABELL.

III.

"Kritisieren ist leichter als besser machen" runs the old German adage, and few critics there be who can at once pass sound judgment upon a work of art, and themselves produce an art work. Robert Schumann was an exception to this truth. He was one of the greatest critics of all time, and, in fact, among the composers of all time he was the greatest and fairest critic that ever lived. He was furthermore a writer of creative force, and he possessed marked literary style. Not only was Schumann lightning quick in ideas, but his intuitions were new; and when the chief literary work of the *Neue Zeitschrift für Musik* devolved upon his shoulders, he had at beck and call conceptions which for absolute originality were delightful. His writings had a quaintness and a color that were unique. His fertile fancy evolved a whole cast of half fictitious characters, the "Davidsbündler," whose vigorous war against Philistinism in music he used as a framework for his comment. Masking himself under "Florestan" and "Eusebius," Clara under "Chiara," Wieck under "Master Raro," and so forth, he revolved these living puppets upon the stage, putting into their mouths lines of a sententious weight, musical value and vital interest unsurpassed then or since in musical criticism.

One of the earliest and most effective of his writings was the famous "Chopin, op. 2," a criticism of Chopin's fantasy upon variations upon Mozart's "La ci darem la mano," the article which proclaimed Chopin's genius abroad in Germany.

"Eusebius opened the door softly and stepped in. You know his pallid face, and the ironic smile with which he loves to whet our expectations. I sat with Florestan at the piano. Florestan, as you are aware, is one of those rare men of music who seem to have a premonition of everything new or extraordinary that is coming; but today a surprise was in store for him. With the words, 'Hats off, gentlemen, a genius!' Eusebius laid a piece of music on the rack. We could not see the title. I absently fingered over the leaves; the veiled enjoyment of music unheard has something mysterious about it. And besides, to my mind, every composer has his own peculiar appearance in the notes; Beethoven looks different from Mozart just as Jean Paul's prose looks different from that of Goethe. Here it was as if entirely strange eyes were peeping out at me, flower eyes, basilisk eyes, peacock eyes, maiden's eyes; and in some places it seemed even brighter. I thought I saw Mozart's 'La ci darem la mano' interwoven through many a chord. Leporello seemed to be winking at me, and Don Juan flew past in his white mantle. 'Now, play it,' said Florestan.

"Eusebius obeyed, and we listened, shoved back into the recess of a window. Eusebius played as if inspired, and called forth countless figures of most living life; it was as if the enthusiasm of the moment had lifted him above his usual powers. To be sure, Florestan's entire approval was expressed only in a happy smile, and the remark that the variations might have been by Beethoven, or Franz Schubert, had they been piano virtuosos; but when he looked at the title page and read only 'La ci darem la mano, varie pour pianoforte avec acc. d'orchestre, par Frédéric Chopin,' in amazement we both cried out: 'An opus 2!' How our faces glowed with astonishment as we exclaimed: 'That's something like it, again! Chopin—never heard the name before—who can he be?' 'Anyway, a genius.' Wasn't that where Zerline or Leporello laughed?

"Heated with wine, Chopin, and our wild talk, we went to Master Raro (Wieck), who laughed heartily at us, and displayed little curiosity at the opus 2. 'I know all about you and your new school enthusiasm!' he said. 'Bring me the Chopin tomorrow.' We promised to do so; Eusebius went quietly home; I stayed a little while with Master Raro; and Florestan, who had been without lodgings for a while, hurried back to my house through the moonlight.

"At midnight I found him in my room on the sofa, with his eyes shut. 'Chopin's variations,' he began as if in a dream, 'are still running in my head; it's so dramatic,' he went on, 'and certainly Chopin like enough; the introduction is such a unit in itself. Do you remember Leporello's jumps in thirds? That seemed to me the least fitted to the whole! and the theme, why did he write it in B? The variations, the adagio, and the finale, really have something

light; Masetto hovers in the background swearing audibly, but without effect, as that doesn't disturb Don Juan. Then what do you think of the fourth? Eusebius played it just right. How forwardly and with what abandon she comes forward to meet his advances! The adagio, however (and it seems natural that Chopin should repeat the first part), is in B flat minor, properly enough, and offers a fine moral warning to Don Juan. It is so mischievous and charming that Leporello should play eavesdropper behind the hedge, laughing and jesting; that the oboes and clarinets should lavish their allurements, and that the B flat major in full bloom should denote the first kiss of love. But all of that is nothing compared with the last movement—more wine Julius?—where all of Mozart's finale comes into play—popping champagne corks, ringing glasses, Leporello's voice interrupting, then the demons coming to seize and torture him, Don Juan fleeing, and then the end, that beautifully assuages and concludes everything.' Florestan ended by saying that he had experienced similar feelings only in the Alps. When on a clear day the evening sun creeps up to the highest mountain tops, higher and higher until the last beam has vanished, there comes a moment when the white giants of the Alps close their eyes, and we feel that we have witnessed a heavenly vision. 'And now sleep, Julius, and awake to new dreams.' 'Dear Florestan,' I answered, 'these feelings of your private soul are commendable, though perhaps a bit subjective; but as little as Chopin needs to have his genius proclaimed, so low do I also bow my head before such genius, such effort, and such mastery.' And after that we fell asleep."

Schumann treated young reproductive geniuses with the same kindness. Henri Vieuxtemps, the Belgian violinist, later so famous, played at a Gewandhaus when only fourteen years old, and Schumann wrote of him:

"To judge by the applause the performance was unheard of. Clapped coming out, clapped often in the middle, clapped at the end, in the tutti, called out—and all this in the Leipsic Gewandhaus!

"To see a dozen Frenchmen clapping count for more than a hall full of German Beethoven devotees sleeping with delight. The Frenchmen clap with every nerve, from head to foot; the enthusiasm clashes them together like cymbals. The Germans get through it at the end, in short collected epochs, and compare superficially with the others. \* \* \* then comes the mezzo forte which distinguished us before.

"This time it was quite otherwise. And who would not rejoice in an enthusiastic audience, when the boy deserved it?

"He who accosts the world should be neither too old nor too young, but fresh and blooming, not only here and there, but along the whole stem. With Henri one can shut his eyes in comfort. His playing has the fragrance and the color of a perfect flower. His execution is perfect, altogether masterly.

"When we speak of Vieuxtemps we are apt to think of Paganini. \* \* \* When I was about to hear Paganini for the first time, I thought to myself that he would begin with a tone such as had never been heard before. Then he started, and it was so thin, so small! But as he lightly threw his scarcely visible magnet chains into the playing, his tone vibrated hither and thither. At times the rings were more wonderful, more contracted, and the audience drew nearer together. Now he wove them into one another



Robert Schumann, after he became insane, one year before his death. Sketched by Laurens in the asylum at Endernich, in 1855. By permission of Die Musik.

to them; genius gleams out of every measure. Of course, dear Julius, Don Juan, Zerline, Leporello and Masetto are the leading characters; Zerline's answer is depicted amorously enough in the theme; the first variation has, perhaps, a little coquettish dignity about it; the Spanish grandee flirts very pleasantly with the peasant girl. This introduces the second variation, which is at once confiding, argumentative and comic, as though two lovers were chasing each other and laughing a great deal at it. But everything is changed in the third! There it is all fairy dances and moon-



## ARTHUR HARTMANN

IN AMERICA—NOVEMBER TO MAY

Management: HAENSEL & JONES

542 Fifth Avenue, New York



more closely, until they gradually blended into a single wonderful whole tone. Other magicians have other formulas. With Vieuxtemps it is not only the single beauties which impress us, nor is it that gradual contraction, as with Paganini, nor the expansion of the measure, as with other artists. Here from the first to the last tone we stand unexpectedly in a magic circle which is drawn around us without our being able to trace the beginning nor the end.

"Wander along, dear child, and if you fail to understand, ask me again in the years to come!"

"FLORESTAN."

Vieuxtemps, aged fourteen, must indeed have played very wonderfully to make Schumann write in this enthusiastic manner. This was in 1834.

Of Clara Schumann, long before he fell under the charm of her personal presence, he had written most discriminating criticisms: "As I know people who, on hearing Clara Wieck, rejoice in their anticipation of hearing her again, I ask myself, What keeps up such interest in her? Is it the 'Wunderkind,' at whose wonderful span of tenths the people shake their heads, although astounded? Or is it the tremendous difficulties which she flings into the lap of the public like garlands of flowers? Is it perhaps a certain pride taken in her as a native of the town? Or is it that she plays us the most interesting things in the shortest space of time? Do the masses comprehend that art should not depend upon the whims of one or two fanatics who would lead us back upon a time over whose corpse the wheels of time are driving? I know not; I only feel that in her we realize the compelling force of genius, which men still reverence; in short, she has that quality of which so much is said, by those who have it not."

"FLORESTAN."

"Early she drew aside her Isis veil. The child stands forth serene; older men would perhaps be blinded by that glance."

"EUSEBIUS."

In comparing Anna von Belleville, the pianist, and Clara, Schumann writes:

"They cannot be compared; they are different masters of different schools. Belleville's playing is technically far more beautiful; but Clara's is more passionate. Belleville's tone flatters one, but penetrates only to the ear; that of Clara to the heart. The one is a poet, the other a poem."

Weber's "Euryanthe," that ill-fated work which doubtless hastened its author's untimely death, called forth most unqualified eulogy from Schumann, who wrote of it as follows:

"We have not been so enthusiastic for a long time. The music has received far too little recognition. It is heart's blood, the noblest that he had; and it cost him part of his life—that much is certain. And yet through it he is immortal."

"A chain of gleaming jewels from start to finish—everything masterly and full of esprit. The characteristics of the single dramatis personæ, such as Eglantine and Euryanthe, were splendid, and how well the instruments sound—they spoke to us from the innermost depths of feeling."

Donizetti's "La Favorita," on the other hand, seems to have impressed Schumann rather more unfavorably, for he dismisses consideration of it in seven curt words:

"Heard only two acts. Dolls' theater music!"

Of especial interest, too, were Schumann's aphorisms upon criticism, art, music, life in general, maxims as sententious as those of La Rochefoucauld, which in their meager compass concentrate thoughts of profound meaning. Those embittered critics whose own blighted musical hopes enable them to look with blasé eyes upon all the beautiful, he dismisses with the laconic phrase: "Sour grapes, bad wine!" Of the plastic in art he gracefully comments: "Music is like chess. The queen, melody, has the highest power, but the king, harmony, always gives the check." Of genius he says: "One forgives the diamond its points. It costs a great deal to round it off." Of the music puritans: "That would indeed be a limited art which only could be

heard, and had no speech, no significance for the life of the soul!"

From these few instances it may be seen that Schumann embarked upon a new highway of criticism. For him the music, not the technic, was the highest consideration, and he seldom or never gives a notice which consists in technical comment. He probed always to the soul the poetry behind any performance or any work, and cleverly concealed must be the padding, or the lack of understanding, to escape his lynx like eye. And yet withal he was the most liberal, the quickest to see the good, and the readiest to praise it. Moreover, he was not a mere critic, but a writer. He had the making of a feuilletonist; his mind absorbed the interesting instead of the commonplace in every performance and every work. He made note of little human details which enlivened all his writing and gave it that vivifying touch so difficult to describe and yet so instantaneously felt. These qualities made his influence as a clear eyed judge felt throughout all Germany; and it was as much to his articles as to his scores that he owed his power against the deadening apathy which Hummel, Thalberg and their reputable but unretrogressive friends had planted throughout his native land. Liszt, Bülow and Wagner wielded trenchant pens, but for discriminating, broad, fair minded, sympathetic criticism none of them could approach Robert Schumann.

The accompanying portrait of the lamented composer, after he became insane, is unique, and is now published for the first time. It has just been discovered and brought out by the Musik, of Berlin, and it is by permission of that journal that I am enabled to present it to the readers of THE MUSICAL COURIER. In 1855 Laurens, the artist, visited Schumann at the insane asylum at Enderlich, on the Rhine, and made this sketch of him. The music and dedications are in Schumann's own handwriting. It was in one of those rare moments of sanity that came to the insane that he penned there, so far as I know, the last notes and words he ever wrote.

CORINNE

# RIDER-KELSEY

## SOPRANO

Oratorio, Concert and Song Recitals

SOLE MANAGEMENT

HENRY WOLFSOHN

131 East 17th Street, New York



# HEKKING

## THE GREAT GERMAN 'CELLIST

In the list of illustrious names which Germany has given to the world of music that of ANTON HEKKING occupies a most enviable position.

HEKKING IS AVAILABLE ALL SEASON, AND ENGAGEMENTS ARE NOW BOOKING

For any information Address

**R. E. JOHNSTON, Manager**

St. James Building, Broadway and 26th Street

NEW YORK

Telephone: 666 Madison

20 CONCERTS ONLY—6 WEEKS

Beginning November

THE GREAT FRENCH COMPOSER

# SAINT-SAENS

Available as Conductor, Pianist-Organist.

Address BERNHARD ULRICH, LYRIC THEATRE, BALTIMORE, MD.

KNABE PIANO

SECOND AMERICAN TOUR OF

GERTRUDE

# PEPPERCORN

THE ENGLISH PIANISTE

January, February, March, 1907

Management of HAENSEL & JONES

542 Fifth Avenue New York

(By Special Arrangement With B. Ulrich)

KNABE PIANO

## RUTH LYNDA DEYO'S ART.

Ruth Lynda Deyo, the young and greatly gifted pianist, will again be heard at concerts and recitals in this country this coming season. Miss Deyo will be especially remembered by those who recall her sympathetic and rarely skillful performances last spring of the works by her teacher, Edward Alexander MacDowell. Some notices of a former concert are appended:

MacDowell's second piano concerto, which is one of the most effective works of its class, was the means of bringing forward a young American pianist, Miss Deyo, of Albany, who, although only twenty-one years of age, has already won much praise for her playing in the concert halls of London and several German cities. Carreño and MacDowell have taught her, and few have made better use of their opportunities. She has what so few pianists of the time have, color in her playing, and tenderness; her technique is of dazzling brilliancy, and her ability to build an imposing climax truly astounding. There were times when she seemed flustered—naturally enough under the circumstances of a debut—but on the whole she played the concerto as Hans von Bülow wanted good music to be played—correctly, beautifully and interestingly. It is safe to predict a brilliant career for this young American if she can be kept from the over strenuous artistic life. She had a most enthusiastic reception and was compelled to add an extra piece, a "Meditation," by Tchaikowsky, dedicated to Saffonoff.—New York Evening Post.

The concerto is an imposing and dazzling piece of virtuoso music, with some remarkably fine themes and much skillful treatment, and with noble and beautiful expression in the first larghetto and in the largo that precedes the final allegro. Miss Deyo played it with sweep and fire. She has great strength and accuracy of finger, and her style is full of dash and nervous energy. The audience was very enthusiastic and unwearied in applause. Miss Deyo was repeatedly recalled, and finally sat down and played again.—New York Times.

Then followed the first appearance of Ruth Lynda Deyo in MacDowell's second piano concerto. This work is dedicated to Madame Carreño, who played it in Berlin last fall. The success of the composition there was pronounced. It is not very familiar here, though it has two or three performances to its credit. Miss Deyo, therefore, had a double task before her. She must needs plead her own cause and that of her master, for MacDowell was her master, and her reading was authoritative and redolent with personal suggestions.

The concerto bristles with cruel difficulties, especially in the rhythms of the scherzo. Miss Deyo conquered her audience completely. Possessed of personal charm, her playing mirrored a straightforward method, complete control of her resources and an intellectual foundation all too rare. At times a bit of youthful boisterousness tended toward noise, but that is easily remedied, and it was all healthy. She played her testimony to MacDowell *con amore*. Insistent applause elicited an encore—Tchaikowsky's

barcarolle. Exceptional promise is stamped on the work of this young woman.—New York Telegram.

A special word should be spoken, however, for the second piano concerto of MacDowell, a composition of beautiful melodic content and masterful workmanship. The work, which has won a permanent place in piano literature, was well played by Ruth Lynda Deyo, a pianist of fine musical instincts, poetical sensibility, abundant temperament and complete technique, in the modern sense of the word. The work and the player scored a well deserved success.—THE MUSICAL COURIER.

The MacDowell concerto was played by Ruth Lynda Deyo so finely that she is never likely to be a stranger in New York again.—Life.

MacDowell's second composition was the piano concerto in D minor, which he used to play himself. It has sentiment and is richly orchestrated. Miss Deyo disclosed a virile touch, rich tone, no little technical skill and some sentiment. She is young and full of promise. The audience displayed much enthusiasm, especially for Miss Deyo, who played a second time.—New York World.

The concert served the purpose of introducing to New York a young pianist of promise, Ruth Lynda Deyo, who has a strong and facile technique and played the MacDowell concerto with abundant spirit and verve.—New York Globe.

The concert, although given to introduce orchestral music by American composers, was almost dominated by a soloist, as often happens in orchestral concerts devoted to the great masters. This soloist was Ruth Lynda Deyo. Her brilliant and ringing performance of the MacDowell piano concerto was received with vociferous applause, which was not satisfied until Miss Deyo had played something that was not American at all as an encore piece. It was Miss Deyo's first appearance as a soloist in New York, but it is not likely to be her last.—Brooklyn Eagle.

Ruth Lynda Deyo, a young pianist, made her New York debut in the MacDowell concerto, and scored an emphatic success.—New York Herald.

The New Music Society of America gave its first concert in Carnegie Hall on March 10. The Russian Symphony Orchestra, Ruth Deyo and Elise Stevens were the performers. It was the debut of Miss Deyo, a pianist, and she was received with much enthusiasm.—Dramatic Mirror, New York City.

The first "American concert" on Saturday night was a dignified and successful beginning. Ruth Deyo, pianist in MacDowell's concerto, won many recalls.—New York Evening Sun.

Ruth Lynda Deyo played MacDowell's concerto with a fine tone and a virile sentiment which won for her a long outburst of applause.—New York Press.

Miss Deyo is passing her holiday up in Arlington, Vt.

## HONORS FOR AMERS' BAND.

Lieut. H. G. Amers, who for several years has been the bandmaster of the swaggar Northumberland Hussars, stationed in the North of England, has received notice from Sir Joseph Baxter Ellis, the Mayor of Newcastle-on-Tyne, that he and his famous musical organization will be honored with an official "God speed and good luck send off" when they leave the city on September 25 to sail for America for a concert tour through the United States under the management of Howard Pew, of New York City.

This Hussar Band, which is making such a success as the musical attraction of the summer at Brighton, England, the engagement held so many years by the late Dan Godfrey and his famous Guards Band, has been praised as the finest concert band ever heard at this celebrated English watering place.

It is anticipated that the whole town of Newcastle will be astir on that day, as the official demonstration will take place at the railroad station and will be participated in personally by the Lord Mayor, the Lady Mayoress, the Sheriff (who is an official of great importance in England) and other corporation officials, who in their notice to Lieutenant Amers term his band the "Pride of Northumbria," the representative band of the North of England, and a band of which they are proud.

## Campanari Lionized at Newport.

Campanari was lionized at Newport last month by the musical coterie of that exclusive summer resort. The baritone sang a half dozen times, ending his appearances at the musicale given by Mrs. Stuyvesant Fish. The singer has passed a part of the holiday months at Spring Lake, N. J. He was one of the winners of the golf tournament recently held there. Campanari's concert season will open in October with a series of recitals in Texas. He will remain in the South until November, and then he will come to New York and sing at several orchestral concerts. He will begin another tour, to extend to the Pacific Coast, later in the season.

## Adelaide Norwood as Madam Butterfly.

Adelaide Norwood, the English prima donna, who was formerly a member of the Savage Opera Company, gave up her opportunity to debut at Bayreuth in Wagnerian opera to sing the title role in Puccini's "Madam Butterfly" in the coming first American production of the opera under the direction of Henry W. Savage.

## ERNEST HUTCHESON

GREAT  
AUSTRALIAN PIANIST

NOW BOOKING  
SEASON 1906-1907  
Address J. E. FRANCKE  
STEINWAY HALL, NEW YORK

## BERTHA HARMON

Direction: J. E. FRANCKE Steinway, Hall, New York

## DRAMATIC SOPRANO

MUSICALES, ORATORIO, OPERA  
CONCERT, SONG RECITALS  
Soloist with Walter Damrosch  
Tour United States and Canada Forty Parallel  
Concerts.

## RUTH LYNDA DEYO

CONCERT PIANIST  
In America from November until March  
For Dates, etc. etc. Address J. E. FRANCKE, Steinway Hall, New York  
STEINWAY PIANO USED

## FRIEDA STENDER

## SOPRANO

ORATORIO—CONCERTS—RECITALS  
Management: R. E. JOHNSTON, St. James Building, New York

## BERTRAM SHAPLEIGH

New Compositions —  
"SONG OF THE DERVISHES" for  
Chorus and Orchestra. Recently performed at  
Wolverhampton, England, with great success.  
Published by Breitkopf & Hartel, 11 E. 10th St., N. Y.

## VICTOR HARRIS

## TEACHER OF SINGING

in all its branches, from the rudiments of tone formation to the highest finish and completion of Public Singing  
Among the many who have studied with him are: Mrs. Seabury C. Ford, Mrs. Morris Black, Miss Martha Miner, Miss Ethel Crane, Miss Feilding Roselle, Mrs. De Wolf Hopper, Mrs. Julie Wyman, Miss Anna Bussert, Mrs. Marian Van Dusen, Mrs. Bertha Harmon Force, Mrs. Katherine Heath, Miss Ethel Little, Miss Mabel Strock, Miss May P. Mitchell, Miss Louise Mundell, Miss Edythe B. Lott, Mr. MacKenzie Gordon, Mr. Julian Walker, Mr. Eugene Cowles, Mr. Frank Croston, Mr. Edward Barrow, Mr. Frederick Martin, Mr. Wm. G. Stewart and Mr. Glenn Hall.

Telephone: 6120-38th

Studio: THE ALPINE, 55 West 33d St., New York City

## J. VAN BROEKHOVEN

VOICE CULTURE  
148 West 47th Street, New York City  
AUTHOR OF THE VAN BROEKHOVEN NEW VOCAL METHOD.  
Based on his discovery of the Functions of the Vocal Organs. Obtains the greatest extension of vocal range, greatest volume and ease of tone production. No experimenting. Quick and lasting results. Teacher's course. Illustrated pamphlet. Demonstrative lectures, with mechanical illustrations.  
Dr. Hugo Riemann, of Leipzig, says: "J. Van Broekhoven's work on the Tone Producing Functions of the Vocal Organs is striking and new. It is a noteworthy progress in the formation of the vocal registers."

## HUGO HEERMANN

For CONCERTS, RECITALS, Etc.

Address HENRY WOLFSOHN  
131 East 17th Street, New York

## Concert Direction AD. HENN

EUROPE'S GREATEST MUSICAL BUREAU.  
GENEVA (Switzerland). Cable Address: HENN, Geneva

Engagements with Musical Societies, Concerts and  
Tours arranged. Agencies undertaken.

Concert Calendar for 1906 sent gratis and post free on application.

## JOSEPH HOLLMAN

## THE GREAT 'CELLIST

Beginning November, 1906

Management: HENRY WOLFSOHN, 131 East 17th St., New York



## MUSIC IN MEXICO.

CITY OF MEXICO, August 20, 1906.

The Marie Lombardi Opera Company left here nearly a fortnight ago for a tour of several important Mexican cities. From Mexico the company will enter the United States at El Paso and proceed to Dallas, Tex., for a brief season at the State Fair. The company will reach Texas about October 1. The next point to be visited will be Los Angeles, Cal., and after the season there the company will make a tour of the Pacific Coast as far north as Portland, Ore. Here in the City of Mexico the company had a most successful engagement extending over three months. Such novelties as "Germania," "Chopin" and "Iris" were among the best productions.

Mrs. Jules Roberts, president of the St. Cecilia Choral Society, of Dallas, Tex., has recently visited this city. The lady is also the musical director of the musical club she represented here. Mrs. Roberts came to Mexico to engage the Lombardi Opera Company for the great State Fair to be held in her city during the second autumn month.

Beryl Hope and S. E. Rork, representing an American musical comedy company, have been here trying to get a guarantee from the manager of the Hidalgo Theater. They asked only \$60,000, Mexican money. This was something new to Mr. Quintanilla, and as nothing definite was decided, we will have to worry along a while longer without musical comedy à la the United States of North America.

The Barilli Opera Company, from Italy, will open the Arbeu Theater September 4 with "Tosca." Rehearsals are now going on daily. According to the announcements we are to hear during the engagement "The Damnation of Faust," Berlioz; "Siberia," Giordano; "Wally," Catalini; "Madam Butterfly," Puccini; "Amico Fritz," Mascagni, and "Leyenda de Ruel," by Ricardo Castro. The principals of the company are: Sopranos, Ernestina Randaccio, Josefina Picoletti, Alicia Zeppelli, Gisella Ferrari and Patini Sirena; mezzo-sopranos, Virginia Guerrerini and Teresina Ferraris; tenors, Emilio de Marchi, Alfredo Cecchi, Angel Pintuci and Cesar Spadoni; baritones, Antonio Magini Coletti, Mario Rousell, Pedro Giacomello and Luis Mazzoleni; basses, Enzo Bozzano, Juan Gravino, Fernando Gianoli, Natal Cervi and Hercules Massini. Victor Mingardi is director.

The advance reports tell great things of the tenor, Emilio de Marchi, the baritone, Antonio Magini Coletti, and Vir-

ginia Guerrerini, one of the mezzos. Marchi was chosen by Puccini to sing the part of Cavaradossi at the first presentation of "Tosca" at the Theater Constanza, in Rome. The Tosca of the occasion was Madame Darcelee. Signor Coletti is in his prime and is said to possess a voice of golden quality. Signora Guerrerini is a singer of first rank in her country. She is still a young woman. Delilah is one of her best roles.

Captain Voyer, the French pianist, is giving concerts in the suburbs with much success. His own arrangement of the Weber concertstucke for piano and orchestra is an inspiring work. He has played recently at Santa Maria and San Angel.

## Franko Successful in St. Louis.

Nahan Franko is meeting with extraordinary success in St. Louis, where he is directing the orchestra at the Tyrolean Alps establishment. The St. Louis papers vie with one another to do honor to his conducting, and some of their paeans of praise are herewith reproduced:

A musician may be made, but never a leader. That truth was amply exemplified when Nahan Franko stepped on the stage at the Alps as the director of the orchestra at the opening concert yesterday. His spirited leading brought out not only the best efforts of his fifty men, but almost doubled the volume of tone and carrying power of the instruments. Many of the numbers on both programs seemed new because of the masterly shading and virility of shading given to them. While the musician in Franko was always in harmony with the intentions of the composer, he amplified the latter by his artistic and convincing interpretation. Franko is a master of rhythm and precision. His shading is delicate, yet virile, as it must be, in order not to be lost in space. While his musicianly training and spirit will not countenance the gyrations of a Creator, for example, it enters into the blandishments of a Strauss waltz enough to make him embrace his violin and play the harmony in front of his first fiddlers and with his face to the audience, first on one side, then on the other. His own enjoyment of the task before him communicates itself to his musicians and spreads to his listeners. The personality of Franko inspires and delights and makes the simplest tune a gem.—St. Louis Globe-Democrat.

However, Nahan Franko had scarcely taken his place on the leader's stand when the listless Alps audience began to sit up, and before the last chord of Komzak's "Kaiser March" had died away the long suffering Alps goers were fully aroused, and became thoroughly aware that the Alps orchestra had at least a leader. Herr Franko has the authority born of native talent, reinforced by invincible knowledge. The orchestra is to him an instrument to be manipulated at will by his baton. His touch is sure and firm, and exquisitely artistic. He is a master of dramatic expression, and possesses to a marked degree that invaluable quality of clarifying a composition by setting forth melodies and contra melodies, with-

out undue emphasis. His appreciation of tone values is perfect, and the homogeneity of his performance is never disturbed. Franko has personality, finesse, and is a thorough artist. In the matter of program making, too, Franko's superiority is evident.—St. Louis Mirror.

Directing without score the "Tannhäuser" overture, a "Faust" fantasia, excerpts from "Lohengrin," a Bach choral and many minor compositions, Nahan Franko made the liveliest music that has been heard at the Alps in many a day. As a musical director Franko is in a class by himself. He directs a Strauss waltz like Strauss, but, unlike the latter, who "faked" the violin accompaniment, Franko plays the harmony on his own fiddle on strings that vibrate under his touch till they sound as if three instruments were at work. He is graceful in his directing. His baton goes high up into the air. The left hand has as much to do with his leading as the right. Every nerve in his body seems strained to the highest pitch, and hands, fingers, eyes and words draw out the music from the instruments of his men. One of the interesting occasions of the evening was the playing of two Hungarian dances by Brahms. Mr. Franko had not the time to rehearse these difficult selections with his musicians. He only admonished them "not to lose him." And they didn't.—St. Louis Republic.

When Nahan Franko leads the orchestra out at the Alps, as he's doing nightly now, he reminds you of a younger Svengali. This is because he's so swarthy, so impetuously in earnest, so impassioned and masterful in his control of his players. You see him throw out a commanding hand, you hear a few quick, compelling words—and it wouldn't surprise you in the least if they were those of the hypnotic Svengali: "Play! It is my will!"

Dark of countenance as the strange musician of Du Maurier's story, with an upstanding mop of raven hair just temple tinged with gray, fiery eyes, a big and sensitive mouth under black moustaches, tall, broad shouldered and lean as an athlete, this man, Franko, certainly dominates his environment. You're a little bit fearful, indeed, that his dominance is too hard for so gentle an art—but this fear vanishes when Franko himself takes his own fiddle, tucks it under his chin and begins playing. For then you remember the Franko whom you heard as the first violin of the Metropolitan Opera House Orchestra, when Maurice Grau was head of that superb organization, the Franko who has won distinction as first violin and concertmaster under the greatest conductors this country has ever seen—and you know that the Alps Orchestra is safe to attain eminently good results under his baton.—St. Louis Post-Dispatch.

With Nahan Franko at the Alps, that high class resort is now a real music center where professional musicians, amateurs, the thousand and one dilettanti and the music lovers in general gather every night. Franko has given the strongest kind of an impetus to the Alps Orchestra and to all things musical in St. Louis. He is a leader born, not made. His own great training has made him master of the violin and other instruments long ago, and his position as concertmaster with the most important musical organizations of this country has given him the most intimate knowledge of almost the entire musical literature of the world.—St. Louis Mirror.

Cilecci's new opera, "Gloria," will be done at the Scala, in Milan, next September.

## TRANSCONTINENTAL TOUR

SEASON 1906-7

Direction: HENRY WOLFSOHN

131 East 17th Street  
NEW YORK

Moriz

Rosenthal

NOV.—DEC.: Eastern District including  
BOSTON SYM. ORCHESTRA  
Four appearances  
PHILADELPHIA ORCHESTRA  
Six appearances  
NEW YORK SYMP. ORCHESTRA  
Two appearances

JANUARY: Middle West  
FEB.—MAR.: California and Northwest  
APRIL: Middle West and East

WEBER PIANO USED

## ABOUT TEACHERS AND ARTISTS.

Alice Wentworth MacGregor, Massachusetts, is a product of the Marchesi school in Paris. She has had in addition all the artistic privileges afforded by that city. Her repertory includes "The Magic Flute," "Don Juan," "Figaro," "Trovatore," "Traviata," "Sonnambula," "Rigoletto," "Barber of Seville," "Lucia," "Le Cid," "Les Pecheurs de Perles," "Le Bal Masque," "Don Pasquale," "Joan of Arc," "Lakmé," "Carmen" and "Faust." Several of these have been sung under direction or instruction of the composers. In America Mrs. MacGregor has filled important engagements in concert with societies, choral unions, etc., including the Kneisel Quartet, Boston Symphony and Philharmonic orchestras, Cecilia Society, under direction of B. J. Lang, who heartily endorses the singer; Bernhard Liptman Club, etc., and in salons and churches. Her command of languages gives the musician especial adaptability for song recitals in schools, colleges, seminaries, etc.

Mrs. MacGregor is open to engagements for concerts, school or salon singing, church choir work, or to test on probation position in opera. In order to get into a center whence she could overlook the career outlook, Mrs. MacGregor would accept engagement in school or college in any large city. Address 66 Lyndhurst street, Dorchester, Mass., or care of NEW YORK MUSICAL COURIER.

Louise Finkel, teacher of vocal culture, has her studio in 1748 Broadway, New York City, corner of Fifty-sixth street. Here she last winter gave eight recitals. Over seventy composers were comprised in the program. Much attention and interest were indicated by large gatherings and much applause.

Some of those heard were: Helen Wilmar, contralto, whose recital in Carnegie Hall last year was noted by the city press; she is having success upon the stage with the "English Daisy" company and others. Hermine Eschens, lyric soprano (to high F), is heard with German and other societies; Myra Matthews, contralto, has been engaged in church choir work in Orange, N. J.; Marguerite Dubois, but twelve years old, highly gifted, is now in Europe with her family; Hannah Keene, with the Metropolitan Opera Company, on tour with the company last season sang in Flower Maiden and other parts; Belle Newport, contralto, sang with Frank Damrosch, and is studying for opera; Mrs. L. Presby Throop, well known and much admired, is singing in a Brooklyn church; Mrs. Charles Henry is a

promising soprano of attractive quality and manner; and Messrs. William Wray, Weed and James are business men studying for culture. There is also a goodly list of society ladies, all interested in such work. Mrs. Finkle has original, interesting views as to what to do and not to do in vocal teaching. She will be heard from here again.

Helen Franklyn Kellar is having marked success as teacher of music in Massachusetts. She is a great admirer of Georg Henschel, of whom she was a favorite pupil. A student always perceptive, honorable and cultivated, Miss Kellar deserves success. She is a delightful conversationalist, and has a lyric soprano voice of much "drawing" power. Her summer address is 873 Maine street, Worcester, Mass.

Bessie Handley, a gifted vocalist of Baltimore, Md., has been engaged by the Church of the Redeemer (Episcopal), on Charles street, that city. The music of this church is of a superior order and appreciated by a large attendance. Miss Handley is leading member of the opera society directed by David Melamet, of Baltimore. She has great beauty and strong dramatic abilities and has attracted much public attention by her skillful portrayal of many roles.

Nuola would substitute in a leading New York church this winter. Business of her operetta prevents regular engagements. Address 68 West Forty-sixth street.

Ovid Musin and his family are firm friends of Mrs. Babcock, the enterprising Carnegie Hall music manager. The Musins are at Brussels this year, not at Liège, as heretofore.

Anna Bulkley Hills, the popular New York contralto, is now deeply interested in the success of her gifted niece, Ethel Crane. She is indeed interested in all music and musicians, that being her life, and she being gifted with a large and generous heart. She is now in New York.

Lottie Morse, of New Britain, Conn., has advanced rapidly in her profession as violinist. Not only has she acquired much herself since last year, but she has won a large and enthusiastic class of pupils, who are devoted to her and to their study. She describes her beautiful new violin as one of the best lovers she has ever known. This is saying much, for Lottie is one of the most attractive of girls. She

is at present with her family at Short Beach, Granite Bay, Conn.

J. Warren Andrews, from his summer home at "Camp Minneapolis," West Gloucester, Mass., writes of two of his organ pupils who have assumed new positions. De Witt C. Garretson, of Perth Amboy, N. J., goes to a prominent Episcopal church in Parkersburg, W. Va., and Mabel V. Jenkins leaves her position in South Orange, N. J., for the Union Congregational Church at Jacksonville, Fla. Mr. Andrews' qualified organ pupils always obtain positions. He is to open a new organ in the Franklin M. E. Church, Brockton, Mass., just before returning to New York.

Paul de Longpre, who has an international reputation as painter of flower pieces, removed from his home on West End avenue, New York, to Hollywood, Cal., a suburb of Los Angeles. Here he created a home in the Moorish Mission style, embowered in flowers, in one of the show places of Southern California, and here he has recently made his debut as a composer, poet and speechmaker on occasion. In a letter he writes: "Music fills a large part of my life here, and I am devoting much attention to composing." Of several compositions sent, "The Tic-Tac of the Mill," his op. 1, is a very pleasing little piece, while some patriotic marches, with choral obligato, the verses written by this gifted French-American, are full of martial ardor and highly patriotic sentiment. All his pieces have been played in Los Angeles by Sousa's, Arend's, Chiafarelli's and Donatelli's bands.

A concert at the Kalisch Theater, August 17, had some artistic features, among them Boris Steinberg in the "Toreador Song" and other baritone numbers. He has a noble voice and delivery. Mr. Pirishnikoff played legitimate violin pieces on his improved concertina, such as Hauser's "Hungarian Rhapsodie," Moszkowski's "Serenade" and a scherzo by Rehfeld, making really beautiful music. Madame Rombro-Kranz sang coloratura music, and Max Dolin played violin pieces well, while Charles A. Kaiser, the tenor, sang a "Faust" aria and songs with very great success. F. W. Riesberg was at the piano.

A baritone, beautiful quality of voice, magnetic, convincing, of vocal culture and experience, desires position as precentor in a New York church. Address care MUSICAL COURIER.

F. E. T.

# RAFAEL JOSEFFY.

For Concerts and Lessons  
ADDRESS LETTER BOX 38,  
NORTH TARRYTOWN, N. Y.

## LENA DORIA DEVINE

VOCAL INSTRUCTION (Lamperti Method)

Teacher of Blanche Duffield, Coloratura Soprano, Sousa's Band several seasons, Herbert Orchestra Concerts, etc.; Marie Sierdorfer, Soprano, Metropolitan Grand Opera Co., Italian Grand Opera, Italy; Marie Louise Gehle, Contralto; Clara M. Hammer, Coloratura Soprano, National Grand Opera Co.; Minnie Minck, Soprano; Aimee Delanoix, Coloratura Soprano; Louise Tompkins, Soprano; Joseph Miller, Basso; Edward W. Gray, Tenor (Old First Presbyterian Church); Assunta De Rosa, Coloratura Soprano (first teacher of Bessie Abbott, Soprano), Metropolitan Grand Opera Co., Grand Opera, Paris, etc., and many other successful singers.

Studio: 136 FIFTH AVENUE, NEW YORK CITY.

## MR. AND MRS. JOHN DENNIS MEHAN

CULTIVATION OF VOICE AND ARTISTIC SINGING.  
MISS MARIE LOUISE GITHENS,  
Special Teacher of Sight-Reading.  
70-80-81 Carnegie Hall, NEW YORK

## KATHRIN HILKE Soprano

ADDRESS CARE OF  
HOTEL HIGHLANDS, 154 East 91st Street, NEW YORK

## ALBERT MILDENBERG

PIANIST INSTRUCTION Studio, 836 Carnegie Hall  
Some pupils of Mildenberg's who are now successful teachers: Mr. A. Wigger, Nashville, Tenn.; Miss Georgia Richardson, Detroit Conservatory Faculty; Miss Mabel Davison, Director of Nagasaki Conservatory of Music, Japan; Miss Celia Ray Barry, Director of Vincennes University Department of Music; Miss Ruth McLynn, Principal of Department of Music, Women's College, Charlotte, S. C.; Miss A. E. Brown, Los Angeles, Cal.; Miss Dolores Grossmayer, Colorado Springs; Mr. A. Berne, Newark, N. J., and others.

## New York College of Music

128-130 East 58th Street.

(Formerly ALEX. LAMBERT.)

Directors: Carl Hein, August Fraemcke.

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

## OSCAR SAENGER

VOCAL INSTRUCTION

Teacher of Mme. Josephine Jacoby, contralto, the Conried Grand Opera Co.; Mme. Marie Rappold, soprano, Conried Grand Opera Co.; Mme. Sara Anderson, soprano, Grand Opera, Graz, Austria; Mme. de Pasquelli, soprano, Grand Opera, Italy; Leon Raina, basso, Royal Opera House, Dresden, Germany; Joseph Baernstein, Regness, basso, Grand Opera, Germany; Allen C. Hinckley, basso, Grand Opera, Hamburg, Germany; Kathleen Howard, contralto, Grand Opera, Met, Germany; Elizabeth D. Leonard, contralto; Bessie May Bowman, contralto; Hildegard Hoffmann-Huss, soprano; Elsa Marshall, soprano; Alice Merritt-Cochran, soprano; Grace Longley, soprano; Marie Stoddart, soprano; Elizabeth Blamere, soprano; Millie Pottgiesser, contralto; John Young, tenor; George Murphy, tenor; Walden Laakey, baritone; Henri G. Scott, basso. Telephone: 3669 Plaza. Studio: 51 East 84th St., New York

GEORGE SWEET Announces opening his Studio in Florence, Italy - Spring, 1907. Opera and Drawingroom (The Renowned Baritone) Address for particulars 489 FIFTH AVENUE Special Summer Class for Teachers and Singers Teacher of Georg Ferguson, Shanna Cumming, Carl Duff.

## HEINRICH MEYN

Bass-Baritone  
Recitals and  
Oratorio

ONTEORA CLUB  
Tannersville, N. Y.



GRACE

HAMILTON

MORREY  
PIANIST

For dates and terms  
address care of

WOMEN'S MUSIC CLUB  
Columbus, Ohio

# ALEXANDER PETSCHNIKOFF

RUSSIA'S GREATEST VIOLINIST

Beginning November, 1906

Management: HENRY WOLFSOHN, 131 East 17th Street



## CÉSAR THOMSON, A COLOSSUS AMONG THE VIOLINISTS.

The announcement by Loudon G. Charlton that César Thomson will make a tournee through the United States under his management next season, has created widespread interest. Since the great Belgian violinist visited this country, twelve years ago, the votaries of "the king of musical instruments" have multiplied and the standard of violin playing has risen. Since then nearly every European celebrity has visited these shores. We have been privileged to hear the most famous exponents of every school, to compare their various styles and to measure their powers.

Among the comparatively few pre-eminent violinists of the day Thomson has been for years a colossal figure. At the present moment he occupies a higher artistic eminence than he ever before held. It is reasonable to expect that on his forthcoming tour he will disclose the fullness of his powers and reveal the plenitude of his ripened genius. A distinct representative of the Belgian school, Thomson shows an eclecticism embracing the best that all the schools can furnish. Scholarly, virile, reposeful, his taste is so classical and chastened as to be austere. A stupendous technic, a highly finished style, an impeccable technic, an ability to give an infinite variety of shadings and to produce a singularly powerful and pure tone, a clear musical vision and a profound understanding of the contents of the composition he interprets—these are the dominant characteristics of this unique violin master.

César Thomson was born March 18, 1857, in Liège, Belgium, a city which has cradled many a violinist genius. His father, a musician of high local repute, taught him the elements of violin playing and laid a solid foundation upon which subsequently was reared an artistic superstructure. After studying with his father for several years, young Thomson was placed under the care of the celebrated Jacques Dupuis, who was esteemed as a rigid disciplinarian and a most painstaking and thorough instructor. The pupil had passed through the curriculum of the Liège Conservatorium before he was twelve years old and had given unmistakable evidence of remarkable musical gifts. Thomson was sent from Liège to Brussels when thirteen, and matriculated in the celebrated Conservatorium there, which was presided over by Hubert Leonard. Spohr, David and Leonard will go down in history as the three greatest violin teachers of the nineteenth century. At this time Leonard was as the height of his fame and in his class were more than a dozen violinists who subsequently gained distinction. Among these students none was comparable to Thomson, whose phenomenal technic astounded professors and pupils. Not only did he shine as a soloist, but made even a deeper impression by his scholarly playing in ensemble. Leonard is on record as follows:

"During my incumbency in the Brussels Conservatorium and, indeed, during my long career as a teacher, it has been my good fortune to teach many a young man of pronounced talents. I have seen some develop amazing powers of technic and musicianship which promised to place them in the front ranks, and this has been a source of gratification. I believe that I am warranted in declaring that I now have with me a young Belgian, who will be proclaimed the greatest virtuoso since Paganini. His name is César Thomson."

This roselate prophecy was destined soon to be fulfilled, for when Thomson appeared in Paris, Berlin, Vienna, London and other musical capitals, performing Paganini's compositions so brilliantly as to literally "sweep audiences off their feet," he was hailed as "the young Paganini," "the most wonderful violinist of the century," and so forth. Unimpressible critics, who had never been known to betray emotion, rose to their feet and applauded vehemently. And in reviewing these concerts and describing the young Belgian's playing there was an unheard of concordance of opinions. The reviewers vied with one another in extolling the violinist's powers.

Throughout Europe the fame of Thomson spread. Having toured through England, Spain, Portugal, Italy, France, Holland, Germany with unvarying success, he invaded Russia and Turkey and achieved a succession of triumphs. He so fascinated the Sultan, Abdul Hamid, that this music loving Oriental offered him an honorable and permanent post at his court. But César Thomson felt constrained to reject this flattering proposal; he had in view something better than passing his time as the entertainer of the Commander of the Faithful.

In 1879 Thomson became the leader of the famous Bilse Orchestra and held this position until 1882, when he was created by royal decree head of the violin department of the Liège Conservatorium. In 1891 he was the lion of the Gewandhaus at Leipzig. Two years later he visited the United States for the first time. His meteoric career here is well remembered. He made his debut in Carnegie Hall in the presence of a vast assemblage and his dazzling feats of virtuosity created a furore.

Upon his return to Europe Thomson was chosen the successor of Ysaye as the head of the Brussels Conservatorium, and still holds this post. Until two years ago Thomson did little concertizing. He was enticed from his scholastic labors by a South American impresario, who induced him to make a tour through several parts of that country. His success among the passionate music lovers of the South rarely has been equalled in the annals of violin playing. His triumphal tour possessed the same sensationalism which is said to have characterized Paganini's first tour through France. When Thomson revisits the United States next winter-history will repeat itself.

## Myrtle Elvyn in the German Provinces.

The German provincial cities are as critical of music polish and fine feeling as many great capitals, and they pass caustic sentence upon that species of mediocrity which expects to find fame among little surroundings. In the case of Myrtle Elvyn, however, the judgment of the German provinces has in all points been most favorable, and the demonstrations of her audiences have always been followed up by no less favorable comments, such as the following:

"Still higher do I rank the performance of Myrtle Elvyn, the pianist of the evening." Miss Elvyn possesses a superb, really masterly technic, which she places at the service of her artistic conceptions. Out of the simple, thoughtful melody of the Chopin nocturne, op. 37, No. 3, spoke the soul of inner experience, the marked and puissant accents of the Chopin A flat polonaise called forth a brilliant cavalcade in the fancy of the hearer, and the swiftly interplaying "Stimmungsbilder" of the twelfth Liszt rhapsodie acted as medium for a true reflection of the extremes in somber melancholy and in the effervescent joy of living found in the subservient character of the Hungarian people. It is a rare joy for the critic to meet such a pianist and heartily to wish her luck at her entrance upon public life."—Ernst Flügel, in the Schlesische Zeitung, Breslau, November 18, 1905.

"The pianist, Myrtle Elvyn, achieved a great success. The public passed correct judgment upon her; she is a big talent. Her technic is phenomenal. Readers must not take fright at this strong epithet, for it does not assert too much. We saw this pianist conquer the most hair raising difficulties with the same facile elegance as we are wont to meet with in her master, Leopold Godowsky. It was an extreme pleasure to listen to the young and sympathetic artist."—Breslauer General-Anzeiger, November 19, 1905.

"Again might the old adage truly be applied to Myrtle Elvyn: She came, she played, she conquered."—Altmarkische Zeitung, Osterburg, March 24, 1906.

## Madame Devine in Switzerland.

Lena Doria Devine is spending the month of August traveling in Switzerland, including the ascent—a part way—of the Jungfrau. At the present time, Madame Devine is at St. Moritz, in the Engadine.

Royal Fish, the tenor, has sent to THE MUSICAL COURIER a program of a Sunday evening concert at Edgewood Inn, Conn., where he appeared as soloist, singing the "Allerseelen," "Onaway, Awake," and "Hunting Morning," by Weld, with pleasing success. From there he went to Randolph, near Chautauqua, N. Y., where fishing for bass in the Connewango occupied his special attention.

MARY  
HISSEM



DE MOSS

SOPRANO.

RESIDENCE: 106 West 90th Street.  
PHONE: 8862 B'way.

After September 1st, with  
LOUDON G. CHARLTON  
CARNEGIE HALL NEW YORK

CLARENCE EDDY

Organ Concerts

SEASON 1906-7

Management: HAENSEL & JONES  
542 FIFTH AVENUE, NEW YORK



CONCERT TOUR,  
1906-7

ADDRESS ALL BUSINESS LET-  
TERS TO  
LOUDON G. CHARLTON,  
Manager, Carnegie Hall, New York.  
EVERETT PIANO USED.

D  
A  
V  
I  
D

BISPHAM

## WASHINGTON ADVERTISEMENTS.

VIRGIL CLAVIER PIANO SCHOOL

Director, GEORGIA E. MILLER  
115 C Street N. E.—WASHINGTON, D. C.—1239 F Street N. W.  
CLASSES, INDIVIDUAL LESSONS

ADOLF GLOSE,  
CONCERT PIANIST.  
PIANO INSTRUCTION.  
Address: 1415 K St., N. W., Washington, D. C.

OSCAR GAREISSEN

Voice Culture, Recitals, Concerts  
Care THE ROCHANBEAU, Washington, D. C.

## COLORADO ADVERTISEMENTS.

MR. & MRS.  
WILBERFORCE J. WHITEMAN  
VOCAL STUDIOS: TRINITY M. E. CHURCH, DENVER  
In Europe Summer, 1906 In Denver October, 1906

MADAME MAYO-RHODES  
VOICE TRAINING  
Can bring out fully any undeveloped beauties of the singing voice  
Studio, Hotel Albert 17th and Walton, Denver

WILHELM SCHMIDT  
(Leschetizky Pupil)—PIANIST—Instruction  
Summer Season, 1906 COLORADO SPRINGS



PUBLISHED EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

St. James Building

Broadway and 26th Street, New York

Telephones: 1787 and 1788 Madison Square

Cable Address: "Paganar," New York

ESTABLISHED JANUARY, 1880

No. 1379

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, AUGUST 29, 1906.

## OFFICES AND REPRESENTATIVES.

**LONDON**—Montague Chester, Hotel Cecil.  
**PARIS**—J. F. Delma-Heide, 14 Rue Lincoln (Avenue des Champs Elysées).  
**BERLIN**—Arthur M. Abell, Luitpold Strasse 24.  
**MUNICH**—Miss Marigold Etienne, care Alfred Schmid, Theatiner Strasse 34.  
**LEIPZIG**—Eugene E. Simpson, 27 Nürnberger Strasse.  
**DRESDEN**—Miss Anna Ingmann, Franklinstrasse 20.  
**BRUSSELS**—Mrs. E. Potter-Prissell, Münchener Strasse 14.  
**PRAGUE**—Miss L. Marguerite Moore, 113 Rue Leobrunnstrasse.  
**THE HAGUE**—Walter Stafford, Palackystrasse 51, 111 Stock.  
**Dr. J. de Jong**, office of Het Vaderland.  
**CANADIAN DEPARTMENT**—Miss May Hamilton.  
**50 Glen Road, Rosedale, Toronto.**  
**CHICAGO**—Dorothy Collins, Auditorium Building.  
**SAN FRANCISCO**—J. W. Treadwell.  
**LOS ANGELES**—Alfred Metzger, Mason Theatre Building.  
**WASHINGTON, D. C. AND BALTIMORE**—Miss Fannie Edgar Thomas, care E. F. Droop & Sons, 925 Pennsylvania Avenue, N. W.  
**CINCINNATI**—J. A. Homan.  
**ST. LOUIS**—Robert Patterson Strine, Suite 2, The Odess.  
**PHILADELPHIA**—Mrs. A. G. Kacemann, 627 Spruce Street.  
**BOSTON**—H. L. Bennett, Hotel Nottingham, Copley Square.  
**BUFFALO**—Miss Virginia Keene, 228 West Utica Street.  
**COLUMBUS**—Ella May Smith, 60 Jefferson Avenue.  
**CLEVELAND**—Wilson G. Smith, 719 The Arcade.  
**INDIANAPOLIS**—Miss Wynne E. Hudson, 819 North Pennsylvania Street.  
**THE MUSICAL COURIER** is for sale in the UNITED STATES on all news-stands, and in FOREIGN COUNTRIES at the following news-stands and music stores:  
**BRUSSELS**: Messrs. De Cousse & Fils, 14 Galerie du Roi.  
**ENGLAND**—**LONDON**: F. Batson, 52 Grosvenor Street, Bond Street, W.; May & Williams, 180 Piccadilly, and W. H. Smith & Sons, Railway Bookstalls at Charing Cross, Waterloo Main Station, Waterloo Loop Station, Euston, King's Cross, Paddington and Victoria Stations. **LIVERPOOL**: Wyman & Son, Lime Street Station. **NORWICH**: Railway Bookstall. **BRISTOL**: Railway Bookstall. **LEEDS**: Midland Station. **NEWCASTLE-ON-TYNE**: Central Station. **BRIGHTON**: Railway Bookstall. **SHREFFIELD**: Victoria and Midland Stations. **BIRMINGHAM**: Wyman & Son, London & N. W. Station. **MANCHESTER**: Central Station.  
**FRANCE**—**PARIS**: Shakespeare Library, 75 Champs Elysées; Gallucci, 224 Rue de Rivoli; Brenan's, 57 Rue de l'Opéra; H. Gaudier, 11 Rue Galvani; Librairie du Grand Hotel, Boulevard des Capucines; 5 Avenue Victor Hugo, and at all the Kiosks in Paris.  
**GERMANY**—**BERLIN**: Note & Book, 27 Leipzigerstrasse; Albert Stahl, Potsdamerstrasse 39; Georg Plath, Kant Strasse 21; Nagel & Dornthorn, Mota Strasse 69. **FRANKFURT-ON-MAIN**: Railway Bookstall. **MUNICH**: Karl Schuler, 2 Maximilianstrasse (close to Four Seasons Hotel). Also at Jaffe, Brunnstrasse 54, opposite the Café Luitpold. Alfred Schmid, 34 Theatiner Strasse. Otto Halbreiter, Promenade Platz 18. Richard Silling, Diener Strasse 14.  
**LEIPZIG**: Ernest B. Baumer, Gottschied Str., 21a, in the Central Theatre Building. Franz Jock, of Peters Steinweg; C. A. Kimm, Newmarket.  
**DRESDEN**: H. H. Book, Fugnerstrasse 18; F. Pötscher, Seestraße. **COLOGNE**: Schmitzsch, Buchhandlung, Railway Bookstall.  
**HOLLAND**—**AMSTERDAM**: Willem Stumpff, Jr., Mouskeshandel-Spui 2.  
**ITALY**—**MILAN**: Corisio & Janichon, Corso Vittorio Emanuele 21. Remo Sandron, Via Alessandro Manzoni 7. Baldini, Castoldi & Cia., Galleria Vittorio Emanuele 17 and 80. **FLORENCE**: Brizzi & Niccolai, Via de' Corvini 12.  
**SWITZERLAND**—**GENEVA**: Mr. Heon, 6 Boulevard du Théâtre.  
**EGYPT**—**CAIRO**: News-stands.

## SUBSCRIPTIONS:

Invariably in advance, including postage.

United States	Single Copies, Ten Cents.	\$5.00
Great Britain	21 5s.	10s.
France	21 30 fr.	11 30 fr.
Germany	25 m.	12 r.

Entered at the New York Post Office as Second Class Matter.

SPENCER T. DRIGGS - - - - - BUSINESS MANAGER

## Rates for Advertising on Application.

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.  
 Advertisements for the current week must be handed in by 12 M. Monday.  
 All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.  
 American News Company, New York, General Distributing Agents.  
 Western News Company, Chicago, Western Distributing Agents.

## THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF. SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.  
 For particulars apply to SATURDAY EXTRA DEPARTMENT.

FRITZ KREISLER will make an extensive tour of America during the season of 1907-08.

J. PIERPONT MORGAN has contributed a large sum of money toward a fund with which to build a "Palais Philharmonique" in Paris, to contain three concert halls seating, respectively, 5,200, 2,200 and 700 persons. Sometimes generosity, like charity, should begin at home, and this is a case in point. A "Palais Philharmonique" by any other name would be just as welcome in New York.

A NEW YORK critic of music is about to bring out a book called "The Art of the Singer." It is a difficult art in New York, consisting chiefly, aside from its musical aspects, in trying to get favorable notices from the critics without paying for annotated programs, without giving them dinners, and without heaping presents on the Mrs. Critics. It is an art in which few succeed. The author of the book is a grate voice specialist; that is, he has a special kind of voice about which somebody else could write a book. When the critic in question lectures in public his own nasal tone production and country twang furnish convincing illustration of the value of his researches into the subject of the voice, its modulation, use, and practical application for public purposes.

THE only reason why the New York papers have not yet begun to raise virtuous outcry against the text of the Wilde-Strauss "Salome" is because the opera season in New York does not open until November, and therefore would not benefit by any summer spasms of journalistic conscience. Wait and see how wicked "Salome" will become just after the scenery is bought and the date of production set. "Parsifal" and "Mrs. Warren's Profession" furnished striking examples of how the public good is worked in New York—or to be more grammatical, how the public is worked good.

THE directors of the Metropolitan Opera House, with that fine ethical sense which distinguished their handling of the "Parsifal" matter two seasons ago, now announce their intention of trying to restrain Mr. Hammerstein from producing Puccini's operas at the new Manhattan Opera. They claim a prior contract with the publishers of the works in question, whereby the Metropolitan is given sole rights. Mr. Hammerstein, who is the last man in the world to get frightened at anything except the complete destruction of this globe, refers to a verbal agreement made with Puccini's representative here, and goes on calmly with his preparations for "Bohème" and "Tosca." The whole squabble is causing tremendous excitement, chiefly in the fountain pen of the Metropolitan's press agent. The directors of the last named institution are also credited with having made an attempt to restrain Henry W. Savage from giving his English production of "Mme. Butterfly." What happened to the aforesaid directors is said to have been not unlike what happened to the mule who didn't know that the gun was loaded. The experience is technically known as a "jolt." The time for monopolistic methods is rather unpropitious just now, in opera as well as in everything else. The public seems inclined to side with the oppressed; that is, with itself.

ALGERNON ST. JOHN-BRENON, the vocabularious critic of the New York Morning Telegraph, takes THE MUSICAL COURIER's London correspondent to task for saying that the popularity of Puccini's operas in London might eventually release that city from the "thralldom" of Wagner. "For the London critic to imagine," comments Mr. St. John-Brenon, "that because 'Mme. Butterfly' is performed nine times in a season and 'Die Meistersinger' only three, the Wagnerian 'thralldom' is coming to an end, is, as criticism, a piece of Clapham Commonism fully worthy of the stupidest music critic that ever lived, Joseph Bennett, of the London Daily Telegraph." Mr. St. John-Brenon has a right to disagree with THE MUSICAL COURIER's London correspondent, but we have the same right to disagree with Mr. St. John-Brenon. There are several music critics on the New York dailies who are much more stupid than Mr. Bennett ever was. After all, he retired not long ago from the critical field, and that in itself denotes uncommon good sense. There is in these lines no intention to imply that Mr. St. John-Brenon belongs to the category of critics aforementioned. His writings have the saving salt of humor, and do not in any way resemble the lucubrations of his brethren on some of the morning dailies. The latter circumstance in itself makes Mr. St. John-Brenon's presence welcome in a field that is largely arid and unfruitful.



## Mr. Stevenson's Views and Their Lessons.

Paris, August 12, 1906.

The remarkable contribution of Irenæus Prime-Stevenson to the New York Independent, which was reviewed in this paper of August 1st, constitutes not only a critical digest of New York musical conditions, but is an indictment that should be presented by the grand jury of intelligence to the public in order to aid in bringing about the reforms actually necessary. Judged by any one who comes to Europe to study musical conditions on the Continent, not only in the abstract but for the purpose of comparison and contrast—for it is chiefly the latter that presents itself—Mr. Stevenson's Ciceronic letter carries the truth throughout and discloses the lamentable fact so frequently placed before the public through this paper, that we can expect very little from our writers on the New York daily press. His allusion to the critic who has been discussing vocal methods in his columns in a New York daily must indeed have results when we all in New York know that the very critic also lectures, and, like a brother critic also a lecturer, demonstrates that in elocution he is unable to place a tone and can hardly be heard beyond the sixth row of any auditorium, and such a person has the effrontery to write essays on the vocal art, and the impudence to attempt to tell vocal instructors who are deeply versed in their professional studies how to give lessons. He himself is not a singer and cannot declaim properly a stanza from Wordsworth or Poe or Joaquin Miller. The brother critic who also lectures is happily endowed with an effeminate voice, and no one expects any elocution in that case after the first half dozen syllables have been uttered. And both discuss vocal art from their capacity to express it!

And it is against such conditions, these being mere samples of many, that Mr. Stevenson's literary accomplishments are directed, and to expose such a state of affairs that he takes the time and effort. New York musical people should see to it that every word he has written be engraved upon the minds of the people.

It is due mainly to the ignorance of the daily paper critics—the three critics on three of the morning dailies—that New York has become so indifferent to what is really good in music and musical in the good. The business relations of those three critics to many musical institutions and performances have discredited the trio thoroughly, through the illuminations on the subject as shown in these columns, and there is nothing more to do about this than to repeat it, so that finally the owners of the papers for which those critics write will learn how their columns are transformed from the vital journalistic issue into an entirely different mission.

What I desire to call attention to is the fact that Mr. Stevenson's statement on the relatively low condition of the art itself in New York must become apparent to any one who has the observer's instinct. As to the Philharmonic, I have always contended that an orchestral body that selects its own conductor cannot be expected to be a proper subject for discipline, and without discipline no musical sat-

isfaction can be secured from orchestral playing. New York actually does not know what ensemble orchestral rehearsal means, so little is this—manifestly the most important feature of performing—cultivated in our city. There are a few rehearsals, limited, held before each public rehearsal, and that ends it, and as to the other orchestras—well, when an artist is to appear with an orchestra he gets one rehearsal—sometimes not even one rehearsal.

How can we call New York a musical town when its chief events are based on such a misconception of the very vital necessities in the art—the prime laws disregarded? Many members of the Philharmonic regret this, and they also know that if additional rehearsals were imposed upon the hired players—yes, there are men regularly hired by the Philharmonic to play in some or most of their concerts—if these had to be paid for extra rehearsals the dividends of the Philharmonic members might be reduced to such an extent that the whole scheme might become endangered.

Mr. Stevenson, by the way, might find it interesting to examine some of the instruments used at our orchestral concerts. There are many twenty dollar violins among them. Any wonder that Mr. Stevenson and others are vainly listening for tone quality?

### The Union.

There is absolutely no reason in following the dictation of some of the big daily papers in abusing the Musical Union. It is known to every orchestral musician that it is due entirely to the existence of the Union that the musicians are enabled to make a living commensurate with the profession or compared to other professions. The Union has, at least, saved the musicians from falling entirely from their estate, and had it not been for this very Union the theaters would now be paying \$15 a week for six performances in the evening and two matinees. Judged from the viewpoint of art, the Union has no rights at all, but, as Mr. Stevenson shows and as this paper has oftentimes proved, it is not a question of art in New York. This art question is entirely relegated, and in its place we see music, in its operative form, as a matter of business and fashion; in its absolute division a matter of business, of politics, of diplomacy, of piano manufacturing advertising and of all kinds of intrigues for personal advantages.

All this, together with the growth of corporate power, finally forced a Musical Union, not only upon us but upon the musician himself. The Musical Union is merely an outgrowth of the prevailing social state in America, and the combination of men to create a Union was altogether a defensive act. It is a section of a vast movement of society in America which is the subject of study among the very greatest minds because it promises an upheaval, not necessarily violent in its action, of our whole social fabric. The Musical Union is a mere fractional part of the aggregation, but its existence is a logical result of prior conditions through which it grew,

was fostered and now flourishes. We must look at it entirely as a phenomenon outside of music or the professional playing of music, for it is a combination, a solidarity of men engaged in daily labor whose future prosperity was endangered by the growth of wealthy combinations which could have and were prepared to cut down the daily rate of wages. We compelled our musician to become a member of a labor organization in order to maintain himself. He is now protecting his scale.

Naturally, as in all such movements, many evils have gradually crept into the Union system, and they may subsequently undermine it; the fact of the present prosperity of the Musical Union cannot be ignored, nor can its power be tortured into antagonism, especially by those who represent corporate interests in their own person, without danger to themselves, and here let me emphasize something which I feel will meet Mr. Stevenson's views, too. It is this:

We know that the musical conditions in New York, in five-sixths of the cases, are really rotten, to use this abused term. Then, this being so, why not permit the Musical Union to become the *Deus ex machina* which could be made to conduct the new musical movement that would flow from the disintegration of the present through the Draconic theories of the Union itself? Why pick out the Union? The Union is far better as a moral institution than the combination of the critics. The moment the critic allies himself with the public performer whose performances he is expected neutrally to treat in his paper he becomes wholly immoral. Philip Hale, who has been advocating the dissolution of these alliances, is absolutely correct in his premises and his conclusions. The Musical Union represents no such unmoral condition. It is, or has been, until recently, defensive, and that is its life. As soon as it goes into offensive warfare against music itself we will see the most interesting state of affairs yet known in this unmusical town. But as a Union it is a necessity in view of the condition of corporate influence. Besides, it exists as a fact, and there it is. It must be recognized, and is, whenever it moves its Fafrner like body.

### The Opera Union.

The Opera is also a Union. There are many conflicting and antagonizing elements in that Union, which is a power not to be despised, as it exercises considerable control over a multitude of affairs. Involved in its future is the prospective enhanced value of the Metropolitan Opera House Building, in which real estate speculation, having collateral and side issues bearing upon other real estate in that vicinity and the real estate boom that would strike the part of the city where the succeeding and new opera house would be built, many persons from the Wall Street section of New York are interested. We all know what tender souls daily eke out other people's livings in that downtrodden part of Gotham, and how all of them are imbued with aesthetics, and especially the Divine Art. This real estate feature is

## The National Conservatory of Music of America

Founded by MRS. JEANNETTE M. THURBER.

47-49 WEST 25TH STREET, NEW YORK.

Incorporated in 1895 and chartered in 1891 by Special Act of Congress.

MRS. JEANNETTE M. THURBER, Pres't.

WASSILI SAFONOFF, Director, Artistic Faculty.

The 22nd scholastic year begins September 1st. Communications should be addressed to the SECRETARY only.

least known to less people than anything else connected with the opera Union, but it is known.

While the Musical Union with candor claims no artistic aims or ambitions, but is a labor organization affiliated with and dependent upon the great American Federation of Labor, the Opera Union hypocritically claims that it has artistic aims, when, as a fact, art is not even considered, except as a vehicle with which to maintain the appearance of respectability. No one ever seriously dreams of musical art in the Metropolitan; no one has the time for it. The scheme is purely on a dividend hunting basis, just as any other corporation, and first and foremost comes the unavoidable question of money. There are only two artistic questions ever asked at the Metropolitan, and the one is, "Will she draw?" the other, "Will he draw?" These are the Alpha and Omega of art at that Temple, and they are the questions because its existence depends entirely on the balance between receipts and expenditures, and when the latter exceed the former that Musical Union scheme is also endangered.

The personal factor enters into it as little as it does with the other Musical Union. It is all a question strictly of business, because circumstances compel it.

Mr. Stevenson's article illustrates the effect of this through its comparative proofs; I show the cause here and confirm Mr. Stevenson. Every year the Metropolitan sends its manager all through the Continent to look up new additions, but as he is not a musician, never studied music and had no idea that he would ever be called upon to operate in a function requiring a judicious musical sense, he had no reason for thinking about it, and hence he can make no selections on his own judgment. But for the difference of sex he could not distinguish a baritone from a contralto tone quality. He can distinguish by looking, for the baritone wears trousers and the contralto (in the majority of cases) does not, and that gives the manager his cue; but as to the subtle distinctions of the human voice he is absolutely not capable of selection, and it is of no consequence anyway. His remarks on music are the source of constant hilarity among the principals of the orchestra at the Metropolitan, but he does not even appreciate the satire, because he cannot understand the cause of the hilarity. On various occasions during rehearsals he actually compelled the conductor to stop on the score of too much noise, when the marks were *fff*, and he did not know to what the great sound volume was intended to apply. He can hardly supply from memory the names of the roles of any 10 operas. But there is no reason why he should know any of the basic laws of music or opera, for a man of professional knowledge of that kind is not wanted and could not be used at the Metropolitan, and no one would understand him. As he of Avon said:

"Behold, the heavens do ope  
The gods look down, and this unnatural scene  
They laugh at."

But they do not. They and no one else pays the slightest attention to all these anomalies, because, pertaining, as they do, to art, nobody cares, because no one has time, and it would mean mental, moral, physical and financial bankruptcy to any who would or who did. It is all a question of dollars and cents with the Metropolitan Opera Union, because if it were an art question there could be no opera. No one but fashion or a government can keep opera afloat. The public at large cannot afford to maintain it, and hence it will, in time, cease. The moment another phase of pleasure attracts New York fashionable circles, opera in New York must die. The history of opera in our city is a gruesome tale of disaster, disappointment, bankruptcy, poverty and unheralded death. Look at the wrecks of the past fifty years of New York grand opera; and there is another wreck, a mental one, in preparation, which, unless friendly advice intervenes to prevent it, will

manifest itself very soon with such marked evidence that no one will doubt.

#### The Critic Union.

Here in France there is an Association of Musical and Dramatic Critics. The present President is M. Camille Le Senne, the critic of the *Siecle*; this is a fraternal organization merely. But there is also a Protective society of Paris critics, the President being G. Fabius de Champville, and this society has a permanent home, a pension fund, and aid fund for indigent or sick members, and a retreat or home or provisions for a home in case of any individual distress. Professional critics of all kinds are members, and there are, besides the President, such officers as vice presidents, secretary general, assistant secretary, treasurer, archivist, and members of the Council. There is a telephone connection in case of necessity for immediate relief, and other means of intercommunication outside of the usual meetings.

Reflect for a moment on the standing, professionally and personally, of such Paris critics as the following, beginning with the venerable Arthur Pougin, of the *Evenement*, then Gabriel Fauré himself with his contributions to the *Figaro*, Alfred Bruneau, Xavier Leroux, Pierre Lalo, Andre Sardou, August Boisard, M. Fourcaud, Georges Vanor, Albert Montel and a couple of dozen more.

Why is it that the respect of the American musical and literary world for New York City daily criticism has become a thing of the past, whereas the critics of the old and new world generally are pointed to as men whose words carry weight? Simply because three or four of our leading daily paper music critics have not only illustrated their incompetency, but they have also laid bare to the musical world their pecuniary interests in the very musical artists and events which they were supposed to have been criticising independently;

Music critics who are engaged by piano manufacturers to write catalogues and brochures—that being the indirect manner of accepting money for writing favorable notices of the pianists who play the pianos of said manufacturers;

Critics who are on such intimate personal relations with musical artists that they are employed to

do their general press work, arrange their programs and annotate them;

Critics who make of these foreign visiting artists their special domestic friends, and whose apartments are filled with gifts from these artists, and whose persons and their wives' persons are adorned with jewelry from these artists;

Critics whose pernicious activity is felt in the engagements of operatic artists and whose influence is exacted in favor of the opera company as a return for the favor extended in engaging an artist recommended by the critic;

Critics plying their trade among musical institutions either as regular members of the staff—whereupon they recommend the institution they are associated with as against any other—or receiving commissions on pupils' fees;

Critics occupied as official annotators of musical institutions whose performances they are constantly criticising—and naturally favorably, for otherwise they could not continue as official annotators;

Critics pulling wires in all directions on a commission basis or for other direct or indirect benefits;

Critics "editing" publications for music publishers, so that the publications are, in return, handsomely noticed in the newspapers for which these critics write, etc., etc.

Very naturally the owners or editors of the daily papers who are employing these critics have no conception of the "graft" thus coming to them through these manifest advantages; all of which exist merely because, in return for favors, the critics use their space in these daily papers to compensate their own patrons.

Mr. Stevenson, in referring to these evils in his way, is reflecting the general opinion of musical Europe and also of America, let me tell him, for there is manifest a powerful revulsion against this method of operating in the critical function. I trace it right here to Paris, where certain music teachers (chiefly vocal) are in such close touch with New York daily paper critics that it is understood that every inquirer on the subject is to be sent to the vocal studio with which the arrangement is in force, and it has called for the deepest resentment among visiting and resident American musical people.

## THE ANDRÉ BENOIST TRIO

Transcontinental Tour New Booking

Address Mrs. BABCOCK, Carnegie Hall



ELSA

# RUEGGER

Trans-Continental Tour Beginning January 1st

Direction: LOUDON G. CHARLTON

## CORINNE WELSH

CONTRALTO  
ORATORIO, RECITAL, CONCERT  
SOLE DIRECTION:  
**HAENSEL & JONES**  
342 Fifth Ave., New York



MUSIC  
Elocution—Languages

29th Academic Year Begins Sept. 5, 1906.  
ENDOWED AND NOT CONDUCTED FOR PROFIT.  
"The college is an ideal institution, not commercial."—New York Musical Courier.  
Higher artistic standards than any other school of music in America. A faculty of artist teachers including Sig. Pietro Florida and Mr. Louis Victor Saar. A thoroughly musical atmosphere. Instruction in all branches of the musical art. Dormitory for ladies. For further information address

THE COLLEGE OF MUSIC, of CINCINNATI, OHIO

## HURLBURT STUDIOS

One-Fifty-One West Seventieth Street

NEW YORK CITY

UNUSUAL OPPORTUNITY TO SECURE EXCELLENT MUSIC STUDIOS IN A MOST DESIRABLE AND ATTRACTIVE LOCATION

Address MRS. FLORENCE M. HURLBURT, Manager

Studios From 10 Dollars a Month Upwards. Now Ready for Inspection



(1)

19 Janvier 93  
Paris

Cher Madame!

Bien des fois je me suis adressé à mon ami Colonne pour lui recommander des compositeurs, qui voudraient se faire entendre au concert de Chatelet. Je sais combien il est difficile pour lui de trouver une place pour chaque artiste qui lui est bien recommandé; aussi jamais n'a pu être

(3)

= aller pour l'avoir en tant au Conservatoire à Paris. Mais ceci ne suffisait pas: je vous demande en vain, je vous supplie, je vous implore comme la plus grande manifestation de votre amitié (que j'apprécie énormément) - de lui trouver une petite place dans un des Concerts de Chatelet. Je cours: - soviens cela comme

TSCHAIKOWSKY'S PRAISE OF PETSCHNIKOFF.

Now, then, as against the Musical Union and the Opera Union, there is but little chance for the Critics' Union, because this Union is not organized, besides being too limited in its personal strength or numbers, and yet at times it moves, particularly against the Musical Union, through the attitude of those daily papers which are opposed to any labor organization. Being owned, nearly all of them, by Trusts, these daily papers are opposed to labor organizations, failing to see that they have no logical basis for an argument from the fact that they are also Unions. The daily paper critics of the Critics' Union, however, use this lever to antagonize the Musical Union, particularly as they are suspected by the latter of even more interest in current musical events than I have shown up in my arraignment.

It is for this reason that these critics are opposing the Chorus Union, which is now endeavoring to utilize the Alien Contract Labor Law to prevent the influx of foreign choruses, and which is seeking to enlist the influence of the American Federation of Labor in its behalf. Why there should be no Chorus Union when Unions of all kinds surround us I fail to appreciate, and it would be rather astonishing if

the poorly paid, underpaid, last ditch career on earth should not organize for its protection when there is a successful Union of those stage aristocrats known as scene shifters and theater hands. If there is any place that offers less hope here and apparently less hope eternal than the chorus of a grand opera in America, please mention it; a place in such a band of heroes and heroines, willing to work, including rehearsals, for a paltry \$15 a whole week for about 35 weeks in a year, to return during vacation to places as scullery maids and Coney Island waiters! Why should not the chorus create a Union of its men, women and families? Who has a better right and a more inviting cause?

Never mind the Alien Contract Labor Law. We know little of its ethical value, and its passage by Congress was probably due to the final adjustment by various Congresses of the usual sectional divergencies, and no doubt there was money lurking in it somewhere. However, it is the law of the land, and there is no reason or justice in the condemnation of those who are to take advantage of it for their own advancement. If the law is a bad law we must suffer, and we must suffer very justly, be-

(2)

draganté quand mes lettres de recommandation n'aboutissent à aucun résultat. Mais aujourd'hui je m'adresse à lui par votre intermédiaire non comme à Colonne, chef d'orchestre célèbre, mais comme à l'ami. De grâce qu'il sacrifie un quart d'heure de son temps pour mon jeune protégé Petchnikoff, lequel de reste vous con-

(4)

un vrai buteur. Pour moi d'ailleurs le jeune homme est vraiment un talent hors ligne et je suis sûr que vous serez content de lui! De grâce, chère bonne Madame, soyez mon intermédiaire auprès de votre cher ami, et jurez le bien de faire ce que je désire ardemment. Pour le jeune homme c'est une grosse affaire: il y a de toute sa carrière. Je me mets à l'espérance. O. Schatzenberg

## FIFTY CONCERTS

TO BE GIVEN ON THE

## NORDICA

TOUR OF 1906-7

October 20 to November 17

AND FROM

December 3 to February 4

THE TREMENDOUS SUCCESSES OF

## NORDICA

have placed her concerts entirely beyond the realm of speculation, and their artistic value was never so great.

Aren't those two good reasons?

This management also controls the bookings of

## Y S A Y E

Nov. to May

## Hekking

GREAT GERMAN 'CELLIST

ALL SEASON

## Edouard Dethier

GREAT YOUNG BELGIAN VIOLINIST

NOV. 15th to April 15th

We are in a position to arrange for you combinations of any sort that you may require.

## R. E. JOHNSTON

St. James Building

Broadway &amp; 26th St., New York

NOTE!—No other person or persons are authorized to negotiate engagements of the above mentioned artists.

cause we—yes, we—made it a law. We people of the United States have no right whatever to grumble about our own laws, and we may as well remember what that remarkable man, U. S. Grant, said on one occasion: "The way to get rid of an obnoxious law is to enforce it." That is the common sense of it. But to condemn those who invoke our own law to benefit themselves is the reverse; that is, is nonsense.

The music critics are also opposing the Chorus Union because they are not able to touch the poor chorus and are out of sympathy with the institution anyway. They do not see that to support the chorus in its efforts at advancement means an indirect advancement of their own station, and they do not even see that they constitute the chorus of the daily newspaper. To appreciate this I must call attention to the fact that, for instance, the so called music critic of the World (he was an apprentice in a hat factory) gets the royal chorus salary of \$20 a week and must be prepared to handle all musical matter coming into the office. Let me explain: If a prima donna has an injured toe nail and the World loses the item, that music critic gets a mark against his credit. If a street piano is overturned by an automobile and the World loses the item published in other papers, that music critic gets a mark against his credit. It implies the whole musical gamut from a description of a new opera and a new occupant of an opera box or a new symphony to an elevator accident in an apartment house next to a building where an opera singer once paid a visit. That is an actual, living and vital truth, and it may seem absurd, but the more absurd the surer it is to fit the method of handling musical matters in the average New York daily paper.

The editors and proprietors of the New York dailies have a false conception of the status of classical music in New York and America through the misrepresentation of affairs by the music critic, but this reacts so sharply upon the latter that he is considered the least valuable functionary on the daily press, and therefore his salary is about on the level of a male chorus salary rate. The critic of the Sun is also the yachting reporter, which gives him, with his music critic salary, an income equivalent to that of second violinist in a New York orchestra—if that much. The music critic of the Times is also a book reviewer, and with the exception of three men in the book reviewing line in New York, of which Hazeltine, of the Sun, and Walsh, of the Herald, are two, most book reviewers on the dailies are hacks. The music critic of the Tribune is assistant cable editor and must do general day or night work in order to sustain himself as a critic. This is what is meant in these explanations, viz.: that the daily New York newspaper, with the ex-

ception of the Evening Post, does not value music criticism as of any importance from the business manager's viewpoint, and the New York daily paper is a financial proposition and must make money to exist and pay its dividend, with the exception of that remarkable daily directory, the New York Herald, which is an automatic apparatus entirely distinct and even separate from New York journalism. As the daily papers must make money they cannot afford to engage critics of music, knowing that there are not enough people in New York who are sufficiently interested to purchase sufficient quantities of papers (of each title) to make it pay any one paper. Hence the critics are not engaged as such, but as general reporters or utility men, and if they are not utility men on the papers they get such a low salary that it would be a disgrace to mention it.

Such then is the character of New York public music criticism and such also is its nature and its relation to society; that is to say, no musicians, no one connected with music in New York has risen sufficiently in the scale of the profession or as an artist, or as a literary character, or as a financial force to enter society, except a few teachers who have entrée into families, and a few parasites who accidentally got into some of the 400 families from the need of having music occasionally as a nerve stimulant. There is no musically artistic social circle as in all the cities of Europe, and if a new Liszt were suddenly to arrive and be invited to play in one of the average salons of New York he would not be understood and would be interrupted by the chatter of the young idiots who are the usual representatives of high society in New York.

Once in a while a Calvé or an Ysaye or a Kubelik or a Joseffy or a Hofmann is invited to play in a New York salon—for money. Of course, that implies at once an engagement for the professional services of a musician. The people present do not listen unless by compulsion and the musician subsequently speaks of them and their ignorance disdainfully and that equalizes the demurrer on each side. Neither the opera singers, the visiting virtuosi, the orchestral musician, the chorus singer, the conductor, the composer nor the music critic stands on any social elevation in this town, least of all the chorus singer, or critic, because the others are, here and there, admitted by payment of a fee to them; that is they are hired, to tell it with unvarnished freedom; the others are not even hired.

#### The Estate.

Such then is the condition as explained so graphically by Mr. Stevenson in his article on the "sham music town," and which I have amplified by further explanation into the causes of the condition.

Brought down to a focus, it is seen that the Musical Mutual Protective Union is, as its name indicates, a union for defense and is as seen from all viewpoints the one candid, outspoken and fair musical institution working out its destiny without false claim or pretense. It says: "We must protect ourselves in our effort to get the proper wages."

It is therefore a question of money; not art.

With the Philharmonic it necessarily must be a question of money, because if its annual series of concerts does not produce a sufficient dividend its members will secede (as has been the case) and seek to make it pay them better in other musical directions, and hence with the Philharmonic profit or money must be the axiom. If it were art there could be no Philharmonic, because the members cannot feed their families with art; it is indigestible.

With the Opera it is altogether a question of money, and any one suggesting a substitution of art for money would be sent, without further ado, to Bloomingdale, and justifiably so. The greatest triumph at any time is the publication of an annual report showing the profit made. The loss reports were never published when they occurred in the days of bankruptcy and general cataclysm all around. No director of the Metropolitan ever published a report on the Art conditions because there is no material to work on. If he were to try such a scheme the Board of Directors would send him to Bloomingdale also. With the Opera it is merely a question of money.

With all the musical institutions money is the great desideratum and ever will be unless the profession of music in America rises to an Estate which through its efforts in the direction of Art will force the respect of society, first by supporting its native composers and its native players and singers and then by giving to the foreign artist his due as an artist and not as a foreign sensation. We must get away from the New York and London basis and look to the great West and Southwest and the Northwest and the distant East, the Continent, for our musical inspiration, for in those parts there are sections where the musician does represent an Estate. The musician is "something" in society in Berlin, in Moscow, in Milan, in Munich, in Mannheim, in Paris, in Rome, in Brussels, and in San Francisco and Los Angeles and in Columbus and in Cincinnati and in Boston and in Buenos Ayres and in Cairo and in Tokio, in Leipzig, in Lemberg and Vienna and Buda Pesth and Bucharest—yes, and in Constantinople. These

#### THE COMBS BROAD ST. CONSERVATORY

GILBERT RAYNOLDS COMBS, Director  
1329-31 S. Broad Street, Philadelphia, Pa.  
Affiliated with the University of Pennsylvania  
Women's Dormitories Year Book, Free

### CLEVELAND ADVERTISEMENTS

**CHARLES E. CLEMENS**

ORGAN REGITAL

100 Euclid Avenue,

Cleveland, O.

**Walter S. Pope**

Piano Lecture  
Recitals

Conservatory of Music  
122 Euclid Ave., Cleveland

FRANCIS J.

**SADLIER, BASSO**

OPERA, ORATORIO, CONCERTS

THE ARCADE

CLEVELAND, OHIO.

**EDWIN H. DOUGLASS**

Festival ~ Oratorio ~ Concert ~ Recital

**TENOR**  
716 Arcade

CLEVELAND, O.

**The Cleveland School of Music,**

3101 PROSPECT AVE. S. E.  
Established 1885. Direction of Mr. Alfred Arthur.  
Exclusive location. Alfred Arthur, J. H. Rogers,  
Isabella Beaton, Mrs. Flora Brown, A. F. Arthur  
and others. Catalogue sent.  
Address Miss A. A. BURNHAM, Sec.

**ISABELLA BEATON**

**PIANIST COMPOSER**

Orchestral Works Performed By  
Emil Paur Symphony Orchestra  
Van der Stucken Orchestra, Cincinnati  
Johann Beck Orchestra, Cleveland  
For Terms and Dates, Address  
3101 Prospect Avenue, S. E., CLEVELAND, OHIO

### PHILADELPHIA ADVERTISEMENTS.

**VOICE MASTERY** For **DR. B. FRANK WALTERS JR.** 18th YEAR.  
Extending compass, cementing "breaks," eradicating defects of quality, developing strength, equality  
and sustaining power, acquiring flexibility, execution, "finish." Voice placing on a scientific basis—  
NOT routine "singing lessons." Booklets.

**THE STERNBERG SCHOOL OF MUSIC**  
CONSTANTIN VON STERNBERG, Principal  
Complete musical education in all branches.  
Write for catalogue.  
Feller Building, 10 S. 18th St., Philadelphia



communities have constructed their own Estates in their professional musical life by exhibiting the possession of an ideal, as a body—an esprit entirely unknown in New York. Money is the end there, whereas in the cities and communities where the ideal is in effect, money is fulfilling its purposes by being the means. There are thousands of poor musicians in the cities of Europe because, as H. G. Wells, in his new work, "The Future in America," says, Europe itself with its hundreds of millions and its comparative paucity of resource and its dependence upon America to be fed is poor, particularly individually. But so much greater is the credit due to the poor musician that despite this he has an ideal that lifts him into a recognized Estate and as a Troubadour he can enjoy himself until he finds his resting place, whereupon, if he is at all gifted, he attains his place—money or no money.

For years this paper has insisted upon it that the musician in America acclaim himself, and he does so to a great extent, outside of New York. In New York he will, too, but he must, finally, cast off all his associations with those elements that are constantly discrediting him, and furthermore, he must insist with the daily press that its critics should cease to be the press agents exclusively of foreign musicians, who are entitled to their own, but who should not be made the superiors in the daily press of the native musician merely because they are foreigners and can thus secure sufficient revenue to engage the daily paper critics as their representatives.

#### New Music Hall.

This information belongs properly to the regular correspondent of this paper in Paris, but Mr. Delma-Heide relinquishes the item to permit a few remarks. Where the Cirque d'Été formerly stood, on the right or northern side of the Champs Elysée, there is a large, beautiful acreage of land now covered with grass, flower beds, ferns and fountains and this spot, beyond the Marigny, is to be used for the erection of a large building, an artistic Paris temple of music with the three subdivisions—one an orchestra and chorus hall, one a recital hall and then a chamber music hall, the various seating capacities to be in their relative proportions. At pres-

ent Paris has, outside the Trocadero—which is acoustically a failure—no orchestral hall, and Colonne and Chevillard concerts take place in theaters; there are no public large recital halls. This large building which is to supply the deficiencies is to be called the Philharmonic, and it is expected to be ready about two and a half years hence. I saw on the subscription list the names of the Countess Grefhulle, a music patron of great liberality here; also for a large sum the subscription of Alfred de Rothschild, and our American art lover, J. Pierpont Morgan, put down 100,000 opposite his name. There will be further particulars, together with illustrations, later on.

#### Petschnikoff.

The Petschnikoffs are at present stopping at their lovely villa in Berchtesgaden, constituting part of a colony, together with the reigning Duchess of Anhalt, and the Princess Ourousoff, who was at one time the protector of Petschnikoff, and through whose generosity he became the owner of one of the prominent specimens of Stradivarius. Petschnikoff and Mrs. Petschnikoff are to play the Mozart double concerto at Salzburg, Mrs. Petschnikoff playing the violin and Petschnikoff the viola.

As a curiosity, but also to show the close association with and the admiration in which he was held by Tchaikowsky, a letter addressed by the immortal Russian to Madame Colonne, of Paris, is reproduced in the pages of this issue of THE MUSICAL COURIER. Mr. and Mrs. Petschnikoff will be in America early in the fall to begin the announced concert tour.

#### The Sirio.

The world has read with horror the marine tragedy that occurred at Cartagena, Spain, when the Italian steamship Sirio, bound for South America,

was wrecked. The following, from the London Tribune, may be news to many:

CARTAGENA, August 9.—Señor Maritzani, the Spanish tenor, one of the survivors of the wreck, has stated in an interview that he considered the captain and crew responsible for the fearful proportions of the disaster. Señor Maritzani added that several vessels might have rendered aid to the shipwrecked passengers and crew, but did not do so. The captain of the Sirio declares, and the statement is confirmed by some of those who assisted in the work of rescue, that the sailors seized him bodily and took him from the ship by main force.

What I desire to call attention to is the following: There is a large human traffic between Italy and South American cities in opera singers, chorus members and orchestral musicians, because Buenos Ayres, Montevideo, San Paolo, Rio, Pernambuco, many interior cities of Brazil, Argentina, Uruguay and Paraguay and the large cities of the South American west coast republics have large and small opera houses drawing their personnel from Italy. For instance, Caruso sang in South American cities long before he did in North American cities, and such is also the case with hundreds of Italian opera singers. Their voyage across the Atlantic to us is not the first nor by any means the longest. But we are cut off from South America so effectually that we only get news via Europe, and as we have no banking connections, and, on the other hand, Germany, England, France and Holland control the banks there, we can do no business with South America—as Europe does. This system of Italian opera in South America sustains thousands of families in Italy and is far more important to Italy than our polyglot opera scheme limited to one city. It covers a whole continent in the other instance. Secretary's Root's visit may help to open the continent

## CLIFFORD WILEY

BARITONE

THE LUCERNE, 201 W. 79th ST.

A. S. Chase Piano Used

'PHONE 2748 RIVER

## BERRICK VON NORDEN

TENOR

WITH THE CALVÉ TOUR

Season 1905-6

Management of ALBERT B. PATTOU, 26 East 23d Street, New York

## RICHARD T. PERCY

Diction and the Use of the Voice

IN SONG AND ORATORIO

ROOM 1201 CARNEGIE HALL, NEW YORK

## JOHNSON

TENOR

Management

HENRY WOLFSOHN, 121 E. 17th St.

## GRACE MOREI DICKMAN

CONTRALTO

Oratorios and Operas.  
Private pupil of Handel, London; Jellison, Paris; and Arthur Ross, New York.  
GIVES INSTRUCTION IN SINGING  
65 Central Park West, New York.

## AUGUSTA COTTLOW

Slowsky Piano Used

## VAN YORK

STUDIO: 6 EAST 17th STREET.

MR.—TENOR and MRS.—SOPRANO  
Under Management of  
HENRY WOLFSOHN  
121 East 17th Street.

## JANET SPENCER

CONTRALTO

204 West 94th Street  
PHONE: 308 RIVER  
Management: HENRY WOLFSOHN

# ERNEST SHARPE

SONG RECITALS—CONCERTS—MUSICALES.

Residence-Studio, 74 Commonwealth Ave., Chestnut Hill (Boston), Mass.

## LILLIAN VERNON WATT

SOPRANO

CONCERTS, ORATORIO

Clarendon Hotel,

NEW YORK CITY



## Faelten Pianoforte School

CARL FAELTEN, Director

Professional Training for Pianists and Music Teachers. Send for free booklet on the Faelten System Tenik System.

30 Huntington Ave., Boston



Katharine  
Cordner

## Heath

SOPRANO

MANAGEMENT

Henry Wolfsohn

121 East 17th Street

Personal Address  
121 WEST 71st STREET  
TEL 1011 COLUMBUS

to us, but even if an American singing girl desires to sing in South America she can do so only via Italy—and yet we boast and “blow” and “chin” about our universality of grasp! London, Paris, Milan do business with the whole world. We don’t. There is something radically wrong when such a wealthy land as ours creates Musical Unions to defend the pocketbooks of poor musicians, while, at the same time, its concentrated wealth in a few hands amounts to billions and the individual incomes represent thousands of dollars a minute.

No question that there are over 5,000 Italian musicians now playing and singing in South America. And think of the sheet music business done by Italy—poor Italy—with that section of the globe alone; and good music, too. When they speak of America in Italy they always refer to South America; when the United States is spoken of it is either called “America of the North” or the “Dollar Land.” I mention this particularly to show how much greater the South American interests are to Italian music and musicians than ours.

#### Frau Cosima's Privilege.

The Paris Herald published the following very interesting item from Berlin a few days ago, which, however, may have been a reprint from the New York Herald:

I am informed by a well known personage at Bayreuth that the visit of the Longworths to the festival was coupled with incidents of an extremely disagreeable nature.

On their arrival, the Longworths found no rooms reserved, in spite of the American Ambassador at Berlin having engaged apartments at the leading hotel in advance. A lodging was eventually secured in a boarding house through the intervention of the chairman of the festival committee. Frau Cosima Wagner manifested a very indifferent, almost hostile, attitude during the young couple's stay, possibly to mark her disapproval of the performance of “Parsifal” in America in defiance of her express wishes.

The President's daughter was actually socially tabooed, she being ostentatiously omitted from the

list of invitations to the famous soirées held during the week, to which all celebrities were invited.

Neither was it found possible to present the Longworths to the so called “Queen of Bayreuth” at any of the numerous receptions always held on the terrace during the pauses.

All this, coupled with the extreme impertinence of the visitors, who stared Mrs. Longworth out of countenance until she was compelled to seek refuge in the theater, rendered the trip an unpleasant feature of the European journey.

When THE MUSICAL COURIER, three years ago, protested against the filching of “Parsifal” it claimed, among other things, that the object of the production was not based on an aesthetic demand or on artistic longings, but that it was purely a pecuniary question and a matter of business, the sensational acquisition being sufficient to itself to attract the audiences. The subsequently published statements of the large profits made on the venture, the immoral nature of which must in course of time call for natural revenge, were a sufficiently satisfactory reply to the charge made by this paper. It was a good piece of business and Wagner's heirs finally found that they were the heirs also to the revenge of “Das Judenthum in der Musik.” Very well. “Parsifal” was appropriated, and the Metropolitan made a large sum of money and claimed as a justification the Vanderbilt cry, “The Wagners be damned.”

Frau Cosima could do nothing. The law could not protect her and to appeal to ethics was out of the question when she learned with whom she would be compelled to deal in such an appeal. She could show no feeling to the innocent and enthusiastic Americans who went to Bayreuth to attend the Festspiele, and besides this, Frau Cosima is by instinct, education, culture and refined atmosphere, a woman who cannot even suggest any infraction of amenity.

The Longworths have been elevated by American society into a representative position and there envelopes them, all protest to the contrary notwithstanding, a semi-official air. The Longworths con-

sist of the daughter of a President of the United States in office and a son-in-law who is at the same time a member of the lower house of the American Congress. In addition to this, as will be seen in the above article, Ambassadors of the United States have been engaged in making the couple comfortable and they have been introduced by them to the Royal families of England and Prussia and to the household of the President of the French Republic. They, therefore, particularly during this tour of Europe, did not represent Mr. and Mrs. Longworth as private citizens, but a semi-official household from the United States, the country which, especially from the point of view of the Court of Wagner at Bayreuth, stole property of the Wagner family.

Could Cosima Wagner maintain her self respect and yet receive the semi-official Longworths? Certainly not. She was compelled, as a matter of taste, as a matter of ethics, as a matter of civility to others and as a matter strictly regarding her respect for her late husband, her family and herself, to pay no attention to the semi-official Longworths, and in doing so she paid her first attention to that necessary compensatory balance that is essential to the fitness and proportion of life.

No question at all in the minds of the judicious that as a private couple the Longworths would have found Frau Cosima the same woman of the world, the same cultured dame, representing to its completeness the proper regard for all social relations which the world at large has found her in the centers of the highest culture, as well as at her own court, for her home is an art court. But the Longworths were not traveling in Europe as a private couple in the European sense. They were heralded constantly in advance; they were esteemed a part of the official establishment of the President of the United States; they were not only the guests of Emperor, Kings, Republics and Ambassadors, but lodged with some of the latter, and if they assume that Frau Cosima Wagner's refusal to recognize them was a personal question they not only lose sight of the gravity of the offense committed by the United States in the filching of “Parsifal,” but they so underrate the social standard of Europe and of Frau Cosima that they run the risk of endorsing her necessary act on the ground that she could have no relations with persons who could

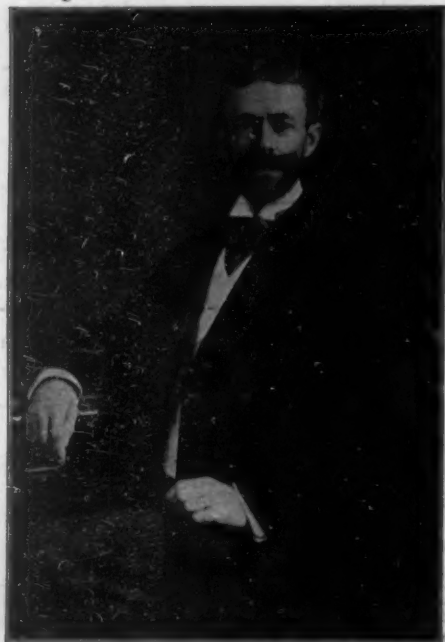
## Anna Lankow

VOCAL CULTURE

Author “THE SCIENCE OF SINGING”

Vocal Studio, etc.: 25 West 97th Street,

NEW YORK



## THE GUILMANT ORGAN SCHOOL

EIGHTH YEAR

October 9, 1906

N. B. Mr. Carl Returns from Paris Sept. 24, and can be consulted after that date.

SEND FOR NEW CATALOGUE

34 West 12th Street, New York

IN AMERICA JANUARY TO MAY, 1907

## WATKIN MILLS

ENGLAND'S FAMOUS BASSO

“The greatest living HANDELIAN SINGER.”—London Morning Post, March 1906.

Under Exclusive Management

HAENSEL & JONES 542 Fifth Avenue, New York City

## THE MASTER SCHOOL OF VOCAL MUSIC

MADAME AURELIA JAEGER, Directress

Faculty includes Dr. Gerrit Smith, Henry T. Finck, Miss de Fulkowicz, Miss Sembrich and David Bispham on Visiting Jury. Term begins October 11. Information and Catalogue on application. 108 Montague St., Brooklyn, N. Y.



## AGNES PETRING

SOPRANO

Pupil of Catenhusen, M. Lehmann, Schaefer-Hanftaengland Stackhausen.

Concerts, Oratorios, Recitals

Exclusive Managers:

HAENSEL & JONES

542 Fifth Avenue, New York



## ALFRED PENNINGTON

Piano Lecture Recitals  
Pianoforte Instruction

CONSERVATORY OF MUSIC

604 Linden Street, Scranton, Pa.

## Mme. von KLENNER

ANNOUNCES A

## SUMMER SCHOOL FOR VOCALISTS

METHODS OF TEACHING, LECTURES AND RECITALS

Special Teachers for Italian, French and German

POINT CHAUTAUQUA, CHAUTAUQUA LAKE, N. Y.

Beginning July 2, 1906

Address 230 WEST 43d STREET, NEW YORK



possibly overlook the outrage committed by us against her and her family.

Mr. and Mrs. Longworth before going to Bayreuth, provided they expected attention from Frau Cosima, should have written that the "Parsifal" outrage is not endorsed by the people of America, and that they regret that it was possible that such a wrong could have been committed against the very fundamental rights of man and woman by persons living in a country that boasts of the protection it grants to individual rights and property. Such a letter would have opened wide the portals of Wahnfried and created such a sentiment as is really necessary now to reconcile these Bayreuth people, if ever they can be reconciled.

If this whole "Parsifal" question is looked upon by us as a mere passing episode and was forgotten by people of the Longworth stamp, then the indictment against us becomes still more formidable, and Frau Cosima must be credited with a deep insight into the character of the American people as exhibited toward her and her personal rights if she insisted upon not overlooking such cosmic indifference as a failure to remember the "Parsifal" outrage. That is shown in the manner in which her treatment of the Longworths was received. Some of the papers called it "rude." Rude, indeed!

However, we have before us the first record in shape of an actual fact following the "Parsifal" infamy; this is not even a beginning; and, as THE MUSICAL COURIER said in its original treatment of the event, the innocent must suffer for the acts of those who are culpable, for in the very nature of things the men who put through the "Parsifal" scheme proved in the doing of it that they never could be wounded by any refusal to recognize their worth or standing; if they had any they obliterated its record with the "Parsifal" scheme.

Every instinct of decency compels us to admit that Mr. and Mrs. Longworth were merely viewed in the symbolical sense, and that Frau Cosima, in refusing to recognize them, certainly did not intend to reflect upon the lady and the gentleman known as the Longworths. She does not know them. But as a couple representing indirectly social America Frau Cosima could not afford to become acquainted with them after social America had ratified a piracy which it should have rejected with scorn and contempt. The punishment fits the crime, and in time to come many other forms of punishment must necessarily follow the offense against ethics of which we were guilty in the "Parsifal" case. It may as well be said here and attention called to the fact that, while Frau Cosima understands how great the proportion is of American visitors to Bayreuth, she nevertheless never permitted that question to influence her and her attitude toward the Longworths, and I hope this will put an end to the rude asseverations made in certain American papers regarding her abilities as a financier. If Frau Cosima were looking at Bayreuth from the point of profit or income, she would have sacrificed her feelings and showered attentions upon the Longworths. Let us put an end to that brutal charge, utilized particularly during the days of the "Parsifal" excitement and since then repeated. It makes us look still smaller by charging her with the very fault our own conduct towards her proves against us, for "Parsifal" was filched purely and only for money making purposes. Hence it could not affect American art and did not, and hence there is no one credited with any high aims for having had a hand in it. We are a little too practical to make such an error.

BLUMENBERG.

#### Gabrilowitsch to Play in Austria.

Henry L. Mason has just received word from Gabrilowitsch, now in Switzerland, saying that he has just been engaged for several important concerts in Austria for October.



"Rosenthal will make his New York debut on November 7," says a managerial notice. That set me thinking. Rosenthal was the first pianist I ever heard, and since then I have listened to Joseffy, Paderewski, Godowsky, Rubinstein, Von Bülow, Sauer, d'Albert, Friedheim, Reisenauer, Siloti, Van de Sandt, Zeldenzust, Ansonge, Lamond, Borwick, Carreño, Baermann, Bloomfield-Zeiser, d'Ernesti, De Kontski, Lavallée, Rummel, Aus der Ohe, Klindworth, Klahre, Hyllested, Hofmann, Gabrilowitsch, Hegner, Hambourg, Szalit, Bauer, Rivé-King, Burmeister, Burmeister-Petersen, Slivinski, Scharwenka, Huss, MacDowell, Benham, Roger-Miclos, Felix Dreyschock, Jedliczka, Barth, Leschetizky, Voss, Lhévinne, Menter, Stepanoff, Pancera,



LOOKS LIKE SANDOW, BUT IS ROSENTHAL.

Panthes, Consolo, Arthur Rubinstein, Schnabel, Mason, Neupert, Lambert, Mills, Sherwood, Saint-Saëns, Sobrino, Jonás, Busoni, Chaminade, Dohnanyi, Diemer, Risler, Cortot, Dulcken, Ehrlich, Eibenschütz, Fay, Freund, Pachmann, Pugno, Ganz, De Greef, Da Motta, Grieg, Grünfeld, Hutcheson, Richard Hoffmann, Hopkirk, D'Indy, Janotha, Kahn, Kleberg, Koczalski, Franz Kullak, Kwast, Mannstädt, Lutter, Berthe Marx, Moszkowski, Neitzel, Stojowski, Maggie Okey, Emil Paur, Max Pauer, Perry, Pirani, Rehberg, Martha Remmert, Rudorff, Raiff, Sapellnikoff, Schönberger, Stavenhagen, Strelezki, Szumowska, Whiting, Joseph Wieniawski, Marie Wurm, Zwintscher, Zichy, etc.

Almost twenty years ago Nahan Franko dropped in at my parental home one evening and said to the musical family there assembled: "Today I heard the greatest pianist in the world."

My father, a man who gave piano lessons for pleasure and took the money only because he needed it, looked up from his copy of Die Gartenlaube and remarked: "I know that Rubinstein is loud at times, but I didn't think you could hear him across the Atlantic."

"I don't mean Rubinstein," replied Franko; "I mean Rosenthal."

"Who's Rosenthal?" asked my father.

"Moriz Rosenthal—a young pianist who arrived this morning from Europe. He's a pupil of Liszt, and he is to give some recitals here. He had them nearly crazy today at Steinway's. They simply couldn't believe their eyes and ears. He played double thirds more easily than the average pianist plays plain scales, and he simply toys with the most difficult piano music ever written. 'Diabolical' is the only word to describe the things he did. Compared to him the technic of other pianists is as the lisping of a child to the speech of adults."

Those were strong words, and they made such an impression on the boy of thirteen who was among the listeners that he never forgot them, and has here set them down verbatim. The boy at that time was trying to bridge the technical chasm between Bendel's compositions and Beethoven's earlier sonatas, and already had a correct conception of how hard it is to do difficult things easily on the piano. The boy loved technic for technic's sake, and he thought Kullak's octave studies the most beautiful compositions in the world, when played quickly enough. He had heard only two great pianists up to that time, his father and Joseffy, and on the whole the boy preferred his father, because at the Joseffy concert that master had played some very long and slow pieces by Beethoven and Chopin, which made the boy yawn and fidget and wish he were home. What Franko said about Rosenthal aroused the boy's strongest curiosity, and he resolved to go to another piano recital, a thing which he had sworn never again to do after the Joseffy experience.

"Who is Rosenthal?" was asked during the next few days by many other musical New Yorkers. Modest placards outside of Steinway Hall announced the early appearance of the young Viennese, and caused his name to be spoken about in musical circles. Edmund Stanton, director of the Metropolitan Opera, was Rosenthal's manager, and as the red advertising methods of today were not then in vogue, nothing was published about the newcomer, except the fact that in Europe he was considered one of the best pupils of Liszt, and had already given highly successful recitals in various German and Austrian cities.

Rosenthal's American debut was made in Boston, November 9, 1888, with the assistance of Walter Damrosch and an orchestra. Fritz Kreisler also appeared at that concert for the first time in America. In THE MUSICAL COURIER of November 14, 1888, there was a criticism of Rosenthal's Boston debut, which the boy of our story read, and later clipped out and pasted in his pianistic scrap book—after he had heard Rosenthal. Here are some passages from the criticism:

"Mr. Rosenthal selected as his cheval de bataille that well worn concerto of Liszt's, the E flat, and no other selection could have been wiser, for in it he had every opportunity of displaying his polished technic and great power. Rosenthal is a virtuoso pure and simple; he dazzles one with his brilliancy, his glittering, burnished technic, and his exquisite delicacy. \* \* \* Such a technic is rare, even in this technic ridden age. \* \* \* He has a dash and fire in his performances that are positively exciting. \* \* \* The scherzo was delightfully crisp and bewilderingly dainty; his touch is crystalline, pure, and in staccato work delicious. His delicate tracery of the arabesques in the concerto was absolutely as fine as an etching. \* \* \* In the Chopin selections Herr Rosenthal was heard at his best, and his playing of these two numbers alone would at once lift him above the plane of a mere pianistic prestidigitator. \* \* \* As his finale he played the gigantic Liszt 'Don Juan' fantasy, and simply paralyzed his auditors by his tempi and his prodigious octave playing. Probably in this feature of piano technic he outranks any living pianist; such a delirious dance of octaves has seldom come from pianistic wrists. Rosenthal is at



the 'Sturm und Drang' period. When the artistic clarification takes place he will be a very great artist. \* \* \* The audience, which was a representative one, manifested none of the characteristics of Boston audiences. They got excited, they applauded, and gave the pianist as many as four or five recalls. \* \* \* He is the outcome of the Liszt-Tausig advanced school of technical dash, vigor, and orchestral playing, and is certainly a worthy exponent of it."

Of Kreisler the same report said, among other things: "He has a great talent, which has been abundantly developed; he is musical to his finger tips; his is a fine organization, sensitive and charm-



ROSENTHAL AT THE KEYBOARD OF NATURE.

ing. \* \* \* Hard work and years will put him in the vanguard of his profession."

So much for the value of THE MUSICAL COURIER's critical acumen, even eighteen years ago. Rosenthal has certainly become "a very great artist," and it cannot be doubted that Kreisler is "in the vanguard of his profession."

The Boston notices of Rosenthal made New York sit up and take notice, especially as Walter Damrosch returned to the metropolis with well nigh startling tales of the new pianist's prowess and his overwhelming effect on the audience.

On November 13, 1888, Rosenthal's New York debut took place in Steinway Hall, with orchestra, under Anton Seidl's direction. I—that is, the boy—was not present, but in THE MUSICAL COURIER of November 21, 1888, I read: "Rosenthal made a very strong impression on his audience, and probably not in the past nine years has there been so much enthusiasm manifested about any soloist as for this talented young man. \* \* \* Our Boston impression was deepened by his many fine qualities as an artist. The 'Don Juan' fantasia literally brought down the house on account of its revelation of the soloist's extraordinary pianistic powers. His playing of Chopin's barcarolle exhibited his abilities as a colorist, and was a miracle of shading and tonal balance. Rosenthal, despite his almost absolute technical finish, has not yet said his final say. Too much stress is being laid on his technical skill by current criticism. He has many admirable qualities as a musician, and his Chopin playing is subtle, many sided and exquisitely clear."

On the afternoons of November 21 and November 22, 1888, Rosenthal gave his first recitals, and incidentally gave me the stimulus which burdened the world with a bad pianist for some ten or twelve years thereafter. I heard him play the Weber A flat sonata; Chopin's nocturnes in D flat and G flat, the same composer's A flat waltz, A flat ballade and G major "Chant Polonais" (with additions by Rosenthal); Schumann's "Carnaval"; several Liszt rhapsodies made into one marvelous musical omelet by the player; Beethoven's "Appassionata" sonata; the A minor bourrée by Bach, and the "Hexameron" admixture by Chopin-Liszt-Thalberg-Herz-Czerny-Pixis.

There was one of his hearers whom Rosenthal's playing captured head and heart and body and soul; who sat throughout those two recitals as one spell-bound by more supernatural music than Orpheus or

Arion ever had produced; who in his sleeping and waking dreams, for weeks after, heard nothing but the Dionysian riot of the "Carnaval" finale as played by Rosenthal, the Davidoff "Fountain" (in the Rosenthal arrangement) with its shimmering mists of staccato repetitions in fabulous tempo, the witching "Chant Polonais," its haunting beauty made hundredfold more suggestive by the player's interpolated cascades of glittering arpeggi and scintillating cadenzas, the irresistible might of his climaxes in the Chopin ballade and barcarolle, the uplift, the surge, the piling of Pelion on Ossa in the "Hexameron" fantasy—in short, as I remember it now, there was not a single measure in all of the two recitals which did not burn its individual impress into my brain and play itself over and over again in my mind's ear as I clawed the piano for months afterward and tried to get some of the passages, nay, a single phrase, a shred of a run, to sound as it did under the wizard hands of Rosenthal.

All this seems quite as silly to me now as it must appear to the reader. Other listeners left the Rosenthal recitals limp and discouraged; I rushed away from them filled with encouragement and hope, and went straight to my piano practice of eight hours per diem. What I had heard should have served as a warning, but—I was only thirteen.

On November 24, 1888, Rosenthal played the Chopin E minor concerto at the Symphony Society concert (Metropolitan Opera House, Walter Damrosch, conductor) and introduced me to a new world of tonal delight, for the magician of the piano had discarded all his paraphernalia of display, and told his musical story in a subdued, tender voice that thrilled the more because of its simplicity and its seriousness. Here was a man who could coax as well as command, who could be martial or melancholy as the mood of the music demanded, and who was as much in love with abstract beauty as he was with the rush and roar and clang of battle for battle's sake. There was something else to be got out of the piano, then, besides quick scales and octaves and glissandos and trills in double thirds! That started a new line of thought and a new direction of practice!

Followed more Rosenthal recitals, at which the hero played Beethoven's sonatas, op. 31, No. 3, and op. 109; Brahms' Paganini variations, Chopin's D flat valse (in the Rosenthal double note version) and A flat polonaise, and rhapsodies, "Consolations," "Venezia" tarantelle and "Don Juan" fantasie, all by Liszt. For the last named composition Rosenthal seemed to have saved all those things necessary to complete the destruction of my peace of mind, and to set me climbing that greased pole of fame, of which—after slipping and sliding with ceaseless endeavor—I at last managed successfully to reach the bottom! I shall never forget his playing of the "Drinking Song" in the Liszt "Don Juan," so aptly described elsewhere in this screed as a "delirious dance of octaves." It was more than that, for back of Rosenthal's mere technic was the man's cyclonic temperament, which swept the audience with such resistless force that all doubts, criticism, hesitation and opposition were rolled pell mell into a tiny bundle and buried deep out of sight in the mighty sea of enthusiasm which welled from the audience, beat upon the stage and seized Rosenthal in a mad, inescapable embrace. Men and women clambered upon their seats in Steinway Hall, threw hats and handkerchiefs in the air, waved shawls and sticks, beat their hands together, pounded the floor, belovéd "bravo," and generally acted as though they had been bewitched, which indeed they were. I have often read since of "frenzied audiences," "mad enthusiasm" and "paroxysmal applause," but the only occasions at which I ever saw those conditions really enacted by free agents—meaning persons who were neither impressionable ushers, paid claquers or employees of the firm which was furnishing the piano—were at the Rosenthal recitals in 1888, at

some of the later Paderewski recitals, and at Godowsky's debut in Berlin some six years ago.

Another imperishable memory was the joint appearance of Rosenthal and Joseffy, when they played on two pianos and on the hearts of their hearers at the same time. Who that was there will ever forget the Beethoven-Saint-Saëns variations as read by Joseffy and Rosenthal? And the G flat study of Chopin, played unisono, with a precision and unanimity of touch, tempo and tonal gradation—aside from the more esthetic virtues—which no two improved automatic pianos of the latest day could even hope to approach! It was the first time I had heard Joseffy after my Awakening, and I craved silent pardon of him for ever having thought of the second greatest Raphael in the world as a man who played long slow pieces of music and put stupid boys to sleep.

I desired to see Rosenthal at close range and to hear him speak, so I was taken to the artist room by my father. There was another father there, who also was a music teacher, who also had brought his little son, who was also an aspiring piano student. He was introduced first. "Kiss Mr. Rosenthal's hand," the boy's father said. Rosenthal flushed angrily, put his hands behind his back and snapped out: "What nonsense! I'm no woman." I thought of that little episode years afterward, when I met Rosenthal in Europe, and knew him well enough to talk about those critics who were not yet converted completely to the Rosenthalian code musical. "They say," I began, "that you are not sentimental enough, that your music doesn't sob—"

"Why should I sob?" demanded Rosenthal, with the same angry flush I had seen before. "I'm no woman."

That is the keynote of Rosenthal's personality as a man and as an artist. He is masculine through and through, and it is this splendid virility which has always effectually prevented him from making the slightest appeal to that portion of the public which mistakes slobbering for sentiment, egotism for inspiration, and exaggeration for emotion.

Many times I have heard Rosenthal since that significant winter of 1888, and his playing has never failed to grip me as elementally and forcefully as it did then. Time does not seem to dull the man's magnetism, but rather to intensify it. It goes without saying that the years have mellowed Rosenthal in some important respects. If every seven years make a change in our spiritual life, almost every day makes a change in the angle at which a true artist views music. Rosenthal now loves much of the music which formerly he merely respected. Having long since attained the highest peak of virtuos-



ROSENTHAL'S TWO RIGHT HANDS.

ity, it was but natural for a man with his abnormal intellect to turn to more enduring forms of art. Not that he despises its technic, for having it, he knows its paramount value. (It is almost an axiom in music, by the way, that executants abhor technic in inverse ratio to the degree in which they possess it.)

Rosenthal will never be able to escape his technic and—thank goodness—he does not even try. As he himself once remarked humorously: "What shall I do with it, give it away?"



Dull witted commentators and public critics have distorted this question of technic into an entirely false aspect. When a man plays wrong notes they say: "He has not that degree of technic which nowadays is demanded of a concert player." When the same man plays as faultlessly as a pianola they say: "His perfection is mechanical; if only he would miss a note here and there and be human."

A wrong note in a performance is a misdemeanor and two wrong notes are a crime. All the correct phrasing in the world does not compensate for the violation of the very letter of a composer's intention, of the thing itself. If an actor playing "Richard III" were to say: "A horse—a kingdom for a cow!" we would not forgive him, no matter how fine his spiritual conception of the misquoted line. Why, then, allow pianists to play B flat where Chopin wrote A, and to crash out discords in place of the agreeable harmonies written by Beethoven or Liszt?

Technic is really the most difficult thing in the world to acquire, and for proof we need only look at the critics. They have easily penetrated into the most abstruse meanings of music (as witness their instructions to composers and performers), but not one of them is possessed of even a scintilla of technic on any musical instrument or in the composing of music.

I did not forgive Rosenthal for the pernicious example he set me until I heard him at his sensational Berlin recitals ten years ago or so. Then I gave up piano, took to practicing billiards, and have attained commendable proficiency in that gentlemanly game. Later I heard Rosenthal in London, in Leipsic, in New York, in Hanover, in Hamburg—ever and always he seemed to me to have gone several steps upward in his steady march toward Parnassus, and to be more masterful, more mysterious, more marvelous than when I had heard him the time before. That is a peculiar property of Rosenthal's playing. We hear of some pianists who have "gone back" after a few years of success; of others who gave up public life (or were given up by it) and have chosen to "devote themselves to the noble profession of perpetuating their art by instructing a limited class of advanced pupils"; and then there are the specialists who do their tricks for us until they become stale and unprofitable, and we relegate them to the dust bin of oblivion. Rosenthal, however, has been in the public eye these twenty-five years, and is today as fresh, as engaging and as potent a pianist and personality as he was in the first days of his musical coming out. Berlin hailed him as a hero only two seasons ago, and bought out six or eight of his concerts as though he were the very latest novelty in musical attractions. Can mere technic do that? Does technic conquer so consistently, so completely and so continuously? Is technic all that Rosenthal has to offer? His own career answers the question.

As for Rosenthal's accomplishments outside of piano playing—but that's another story.

LEONARD LIEBLING.

CANNED meats are not the only American products against which the reformers are moving these days. John Philip Sousa contributes an article to the current Appleton's Magazine on "canned music," a term which he applies to all music made by automatic piano-players, gramophones, phonographs, talking machines and other mechanical devices of similar nature and purpose. Mr. Sousa points out that our national music sense will become blunted if we go on allowing all our music to be ground out for us by machinery. The process, he says, must sooner or later lead to the elimination of all personality in music. The baby will be lulled by machinery; the soldier, as he dashes into battle on his 100 horse power motor, will be inspired by the music

box on the front seat grinding out "The Stars and Stripes Forever"; the lover, as he paddles his faire ladye on the moonlit lake, will place a phonograph amidships to croon the love songs of long ago; the Spanish serenader will have his task made easy by the infernal mechanical contrivance, which he need merely place beneath the charmer's window, and let it "do the rest." That is not exactly the language in the Sousa article, but it is the gist of his main argument against "discs" and "rolls" and the other modern forms of the tuneful art. He says also, with praiseworthy frankness, that part of his distaste for the automatic music producers is caused by the fact that the United States copyright laws do not afford him any means whereby to collect royalties on those of his compositions which have been "canned" by the reproducing companies. Apart from his self interest in the matter, however, Sousa advances some sound ethical arguments why home music should not be given over entirely to the ubiquitous machines, and his plea for the retention of the older forms of musical pleasure, as practiced by our forefathers and by us in our youth, strikes a vital issue and should be well heeded. Possibly Sousa is something of a prophet, and while at present the cause of music proper does not seem to have been damaged very seriously, there is no telling what the future conceals along those lines. There are some forms of music which we would gladly like to see supplanted by the mechanical devices, but, alas! the prospect of relief seems slim indeed. We refer to boys who fill the streets with harmonica music on summer nights, hurdy-gurdys which play silly tunes under our editorial windows, parlor tenors with violet voices, children who practice scales on cold winter mornings before breakfast, the soprano soloist in the next flat, ferryboat music, and German singing societies which give concerts with programs of fifty-two numbers. But no doubt we are selfish in our desire, for these things would not exist if they were not enjoyed by at least some of the people some of the time.

#### Hugo Kaun at the Essen Music Festival.

Among the fourteen big works that were performed at the forty-second meeting of the Allgemeiner Musik Verein at Essen, in May, Hugo Kaun's string quartet in D achieved the greatest success. The Essen Volks-Zeitung and the Hanover Courier speak of the work as follows:

A really great success, what is called a "Bombenerfolg," was achieved by Hugo Kaun, with his glorious string quartet, in D. Kaun was born March 21, 1863, and has published a large number of compositions of great musical value. He belongs today to those German musicians who have found general recognition. He is a composer of remarkable versatility; his works represent the most varied fields of musical productivity, and we justly, frequently find his name on German concert programs. This quartet in its structure and theme is highly original and it is invested with a wealth of melody and euphony that holds the hearer spellbound from the first note to the last. One noticed at once how the opening measures of the first movement, in the form of a broad fugue, made an impression on the public such as has not yet been seen at this festival, and at the close of the movement strong applause broke out, which increased after the scherzo. And after the last movement, which begins quietly and dreamily, reaches a climax and then dies away, a veritable hurricane of applause shook the building. The composer was compelled to appear again and again. It was a success such as this hall never saw before. The performance by the Munich musician was splendid.—Essen Volks-Zeitung, May 29, 1906.

The Munich String Quartet scored with Hugo Kaun's quartet in D, a huge success. Is the work in its structure remarkable—two slow movements, with a scherzo between them—so must our admiration for the composer increase when we see what deep feeling he infuses at once with the first movement, and that, too, in a fugue in double counterpoint, that strict form which is often ridiculed and called worm eaten by the hyper-moderns. We celebrated its resurrection. Two simple, but all the more pleasing and soulful themes, formed the foundation of this movement, so full of feeling. Even in the scherzo Kaun could not deny that he is a master of cantilena, as the theme in D flat proved. And now the last movement! A "Stimmung's Bild" of the noblest character, made up principally of two themes of which the dreamy one, with the diminished fifth, is of unusual beauty.—Hanover Courier, May 29, 1906.

#### Tecla Vigna Will Have Her Own School.

Tecla Vigna, one of the leading singing and repertory teachers of the Middle West, will have their own school in Cincinnati. The institute will be called the Tecla Vigna School of Voice and Dramatic Action, and will be located in Odd Fellows' Temple, corner of Seventh and Elm streets. More about Madame Vigna's school will be announced in future editions of THE MUSICAL COURIER.

#### Myer Going to Pacific Coast.

Edmund J. Myer has just closed the twenty-second season of the National Summer School, at Round Lake, N. Y. About fifty singers and teachers from many different States were enrolled, the best all round class the school has had for years. A number of musicales were given in Griffin Institute, and two grand concerts in the Auditorium. At the last concert "The Prince of Peace," by Gaul, was sung, under the direction of Mr. Myer. John Randolph, Robert G. Weigester and Ethel Myer ably assisted in the work of the school.

Mr. Myer has not stopped work for about a generation. He feels the need of a complete rest and will start about September 1 for the Pacific Coast, where he will spend some time on his ranch in the State of Washington, and will also visit Seattle. He will give a series of lectures on the Coast, and will later probably take a limited number of pupils in Seattle, returning East in time for the twenty-third session of his summer school at Round Lake, summer of 1907.

As he has sublet his studio in New York for one year only, his many friends and pupils hope to see him back again in New York by the fall of 1907, in robust health and ready for work, as usual.

#### Lambert Preparing for His Pupils.

Alexander Lambert, who is now at his country home, "Aldom," on Lake Hopatcong, N. J., will return to New York next month and resume his teaching. A number of ambitious pianists are to study with Mr. Lambert this coming season. Several professional pupils will also come back to Mr. Lambert this autumn and winter for advance lessons.

**ACCOMPANIST-SECRETARY**—A young woman possessing natural talent as an accompanist, who reads very readily and grasps the soloist's interpretation quickly, and who is a proficient private secretary of several years' standing, desires an engagement to travel in the combined capacities, or in either one. Address "Fordham," MUSICAL COURIER.

## New England CONSERVATORY OF MUSIC

Founded 1888. Terms open Sept. 1st, 1906

BOSTON, MASS.

GEORGE W. CHAFFIN, Director.

To be a student here is to enjoy privileges in a musical education that are within the reach of no other school in this country.

Situated in Boston, the acknowledged music center of America, it affords pupils the environment and atmosphere so necessary to a musical education.

Reciprocal relations established with Harvard University afford pupils special advantages for literary study.

Every department under special masters.

Class or private instruction.

Pianoforte, Organ, Orchestral Instruments and Vocal Music Courses are supplemented by such other branches as Composition, History of Music, Theory, Literature, Dictation, Choir Training, Plain-song Accompaniment, Practical Pianoforte Tuning Course in one year. The Normal Department trains for intelligent and practical teaching in conformity with Conservatory Methods.

The privileges of lectures, concerts and recitals, the opportunities of ensemble practice and appearing before audiences and the daily associations are invaluable advantages to the music student. Graduates are much in demand as teachers and musicians.

For particulars and year book, address RALPH L. FLANDERS, Manager.

**WEISS**  
PIANO, VIOLIN AND HARMONY STUDIO  
A course in harmony and sight reading is included to piano pupils.  
183 East 84th Street, New York  
ADULT BEGINNERS A SPECIALTY

## VIRGIL SCHOOL OF MUSIC

Formerly Clavier Piano School

A. K. VIRGIL, Director

SCHOOL OPENS SEPTEMBER 3

New Address: 5281-5 Broadway, between 79th and 80th Streets

Prospectus sent on application. Address until Sept. 1

MGR. VIRGIL SCHOOL of MUSIC

704 Flatiron Building, New York



## CLEVELAND.

719 THE ARCADE,  
CLEVELAND, August 22, 1906.

Such a hotness as is now prevailing makes one yearn for Arctic fridity. I am informed authoritatively that the water of Lake Erie is hot enough to boil legs in, at least the bathers so report it. In the meantime the rural highway and the shaded wood for yours truly.

Charles Heydler, who is now touring Europe, writes that he is having the musical time of his life. A letter from Munich says that he is enjoying the Mozart Festival quite beyond anything in his experience. Heydler has the artistic temperament and a fine 'cello technic, so that this infusion of European musical enthusiasm will, I presume, add much to his artistic equipment. Heydler has been prominently identified with our local musical life for some twenty years and he has done much to aid in the elevation of the standard of musical appreciation. Added to this is a genial personality which has won for him many friends.

The last heard from Felix Hughes he was chasing a golf ball in the vicinity of Glasgow. Presume also that he succeeded in chasing a few Scotch highballs down his larynx. Hoot mon! Hoot! At any rate Hughes says that he will realize the full import of his front name when he again puts foot in Cleveland.

Brahm Van den Berg, who is doing some advanced class teaching here this summer, will locate in Chicago the coming season. He is preparing a repertory for the season, including a tour with the Chicago Orchestra. The grand pianos in my studio have sent in a protest to me for overwork superinduced by Van den Berg's strenuous practicing. I comfort them by the assurance that they seldom have so distinguished an artist tickle their ivories; besides I have promised to have a tuner feel of their pulse after the artistic atmosphere clears.

Richard Haas, a local composer of undisputed talent, has been writing some orchestral pieces, including a symphony. Creator will include one of his late compositions in his program at Euclid Gardens on Sunday evening next. Haas has also written a characteristic nocturne for the piano, which Van den Berg has in hand for performance this winter. Haas has genuine talent, and I am glad to see him gaining recognition, for he fully deserves it.

William Saal, a local vocal teacher, was recently seen in the Munich Hof Brau discussing Mozart, with the national beverage as a concomitant. Carl Dufft, of New York, was also guilty of lubricating some of his chest tones at the same place. There is nothing like foreign atmosphere to stimulate high art. I could stand some of the stimulant myself.

I have it on good authority that the new Hippodrome, Max Faetkenheuer, manager, will organize an orchestra of sixty players for popular concerts when the new amusement resort is opened. Adolf Liesegang, formerly with the Savage Opera Company, will have the baton in hand, and the probabilities are that a highly efficient orchestra will be evolved from local material.

A letter recently received from Nebraska indicates that THE MUSICAL COURIER is perused out that way, for the writer suggests that my "obituary" of the M. T. N. A., while apropos, was rather late. He claims that the M. T. N. A. was a "dead one" some time ago. It must have oc-

curred when I was one of the "wigglers," and had fallen from the wagon to wagging. Such being the case, I appreciate and sympathize with friend Corey, the non-prof.

Charles E. Clemens, our noted organist, has closed his organ school for the rest of the summer and is now sojourning at Cambridge Springs, Pa., to enjoy otium cum dignitate. Clemens has added materially to his organ repertory for the coming season and his recital programs will include many of the best modern works for his instrument.

Francis Sadler has been too busy at his studio to take an extended vacation this summer. He, too, has been augmenting his vocal repertory preparatory to concert work the coming fall and winter. Sadler is a progressive artist.

Edwin H. Douglass has deserted his studio and is treating his vocal apparatus to copious inhalations of ozone, not to mention a certain supineness superinduced by contiguous umbrageousness, whatever that means. To friend Douglass it represents comfort and needed recuperation.

I understand that the Sunday "Pops" will be continued this winter. Whether there will be any changes in the plans heretofore pursued I am as yet uninformed. Sunday band concerts have been exploited by the city in our parks during the summer, much to the satisfaction of the suffering public.

The Singers' Club has finally decided upon A. L. Davis, an amateur of some ability, to succeed Clemens as director. Whether it will be a case of the blind leading the blind remains to be seen. With a goodly number of competent and deserving musicians in the city it seems a pity that this fine body of singers should lower its standard by engaging amateur rather than professional talent to direct its career. With such capable directors in the city as Johann Beck, Emil Ring and Charles G. Sommer I see no valid reason for the exploitation of other than competent and educated musicians.

WILSON G. SMITH.

## DETROIT.

DETROIT, August 23, 1906.

Frederick T. Alexander, who obtained such excellent results with the Orpheus Club and the Church Choral Society last season, will direct both organizations during the ensuing year. Mr. Alexander announces one public concert by the Orpheus Club and two concerts by the Church Choral Society. Madame Kelsey will be soloist with the Orpheus Club, while Julian Walker, baritone, and Janet Spencer, contralto, will be the soloists with the Church Choral Society.

Elvin Singer is at present rustivating and preparing himself for the season's work. His studios have been redecorated in his absence, and when alterations are completed he will possess one of the most beautiful apartments in the city.

During the period from April to November of each year one of the most familiar figures on our streets is that of Fritz Kalsow, manager of the Detroit Symphony Orchestra, who is busy during the months named securing subscriptions for the following season. Mr. Kalsow's subscription list already indicates that the season of 1906-7 will be one of the most successful the organization has ever known. Director Hugo Kelsow is busy planning his programs and arranging his classes for the fall term.

The writer enjoyed a very pleasant hour with Albert Janpolski, the Russian baritone, during his stay in the city yesterday. Mr. Janpolski was en route to New York from Chicago, where he recently made a most successful appearance with the New York Symphony Orchestra at Ravinia Park.

Creatore is completing his fourth week of concerts in Detroit during the present season, which is the record for band concerts in Detroit. The special evenings devoted to French, German and Italian music have drawn large audiences.

JAMES E. DEVOR.

## Change of Name and Location.

The Clavier Piano School, formerly conducted by A. K. Virgil, at 11 West Twenty-second street, will open September 1 at 2231-35 Broadway. A violin department has been added, and this will be directed by Joseph Kovarik, a member of the Philharmonic Orchestra. There will also be a vocal department, under the direction of Mr. Hayes, recently returned from Paris. The new institution will be called the Virgil School of Music.

## Sauret in Geneva.

Emile Sauret, the violinist, has taken up his residence in Geneva, Switzerland, where he will devote himself principally to teaching, varied with occasional concert tours.

## ADDITIONAL DENVER NEWS.

DENVER, Col., August 22, 1906.

Wilhelm Schmidt, of Colorado Springs, has returned from a mountain trip.

The Tuesday Musical Club, while they have not yet announced their list of soloists for the new season, will undoubtedly bring the best artists available for the series of concerts, which comprise three evening and three afternoon events, when the chorus of over sixty ladies presents programs of great worth and musical beauty. Of all the musical events of a season in Denver, probably the most enjoyed and most important are the concerts of the Tuesday Musical Club, its patrons filling the large church auditoriums where they occur with representative and enthusiastic audiences. The club holds examinations for membership in the autumn of each year, and while the requirements for admission are rather strict and exacting, the scholarship of the members admitted is made uniformly satisfactory thereby, enabling the organization to accomplish remarkably good results along serious lines of research and performance. The afternoon concerts are usually given by members, and many debuts are made therein by young musicians of promise.

The Apollo Club will also, it is hoped, undertake ambitious and worthy work for the season of 1906-07, and if they only do as well as their best has been heretofore, the musical world will hear of very creditable things accomplished by them; of late years the Apollo Club of Denver has made only spasmodic efforts to maintain the former standard, which was indeed a high one, but their unaided work of last season gave an impetus to their popularity, and, it is hoped, to their enthusiasm. The Apollo Club has about forty or fifty good voices, and during its existence of fifteen years has given many notable concerts in Denver.

The Denver Auditorium, which is to be one of the great institutions of the country for conventions and other large gatherings, has been begun, although only the excavating and other preparatory work is under way as yet, and by next spring it will in all probability be opened with a notable event, possibly a season of grand opera. The auditorium is to have facilities for either the uses of an ordinary theater or for almost unlimited gatherings of all kinds.

While we feel in Denver that we have many advantages of a musical nature that entitle the city to importance among the musical centers of the country, it is a fact that more people witnessed a recent "championship prize fight," at a cost of \$1 to \$3, than have patronized any musical event of importance in several years, and it was only an "ordinary fight" at that. Perhaps it is apropos to mention that a local paper this morning states that a certain young woman here has, by practicing at a piano ten hours a day for some time, developed "arms like a blacksmith's" and biceps "muscles like a pugilist's."

E. W. Kettering, H. C. Martin, Mrs. E. K. Martin and Bessie Dade Hughes formed a quartet which was heard in a charming concert some time ago in Longmont, Col. All are well known singers of Denver.

Emil Tiferro, eminent for many years as a tenor in grand opera in America and Europe, and later as a teacher of his art, has spent the summer upon his ranch near the city, where he enjoys many rustic pursuits and pleasures, at the same time being near to his studios, from which he seldom remains away long at any time. Professor Tiferro is preparing for the coming winter term of work with enthusiasm, and his pupils are to be heard in a number of new things; his concerts and recitals always rank among the foremost events of the kind during the season.

Robert Slack is to give another season of artist concerts during the winter, having, it is understood, already engaged Madame Sembrich for the first of his events, with several other world famous singers and players to follow. Mr. Slack is a manager of experience, discretion and courage, and he also, as well as Mrs. Long, surpasses the orchestral association in giving the city the benefit and pleasure of hearing the best artists obtainable.

Hattie Louise Sims, who is known widely as the musical director of The Tuesday Musical Club of Denver, one of the finest and largest ladies' choruses in America, and who also enjoys the distinction of extensive fame as a vocal teacher, presented two of her principal pupils—Bessie Dade Hughes and Forrest S. Rutherford—in a comprehensive program of solo and duet selections, which was largely attended. Mrs. Hughes has a fine voice, well controlled and pleasingly used to express her artistic sentiments, and Mr. Rutherford is a young baritone of whom much is expected in the near future, as his voice is a most excellent and promising one and his personality attractive. F. T. M.

# THE MUSICIAN

A Monthly Publication Devoted to Music  
The September Number Contains:

Recent Progress in Education in Music...  
LEONARD B. McWHOOD  
Music in "Mayflower" Days...  
L. O'CONNELL  
Indoor Music in September...  
LOUISE KARR  
Song Interpretation...  
KARLETON HACKETT  
Trend of Modern Composition...  
JAROSLAW DE ZIELINSKI  
Natural Laws in Piano Technique...  
MARY WOOD CHASE  
Articles by Edward B. Hill, Dr. Percy Goetschius, Charles W. Pearce, W. Francis Gates and others; special departments for the Piano, Voice, Organ and Lesson Club; also twenty-four pages of new vocal and instrumental music.

Price 15 cents per copy

Subscription price \$1.50 per year.

OLIVER DITSON COMPANY, Boston

C. H. DITSON & CO., New York J. F. DITSON & CO., Philadelphia  
LYON & HEALY, Chicago  
Order of your Home Dealer or the Above Houses.



## CINCINNATI.

CINCINNATI, August 24, 1906.

The Metropolitan College of Music, Elocution and Dramatic Art has issued its prospectus for the season of 1906-7. The academic year begins September 10, 1906, and closes June 22, 1907. W. S. Sterling, who has a national reputation as organist, is the dean, while the business management is in the hands of G. M. Schmitthenner. The Metropolitan College of Music offers to fill a greatly felt want in musical education in America, viz., to furnish to the student a complete, rounded, technical, professional education at a reasonable expenditure of time and money. Every musician, to meet the demands of today, should know how to sing and to perform on the piano (and one orchestral instrument), and should have a theoretical and practical knowledge of harmony, counterpoint and composition, and have also a general knowledge of the history and criticism of his art. The great conservatories of Europe give such a rounded, full professional training to their graduates, and it is the aim of the Metropolitan College of Music to give a complete professional education in the same amount of time and at about the same cost of tuition as in the European conservatories, so as to prepare the musician here for the exacting demands made upon him as teacher, choir leader, ensemble and orchestral player and composer.

The regular collegiate course offers to the students the advantages and methods of a European conservatory, combined with those of our American schools of music. Students are organized into classes under experienced and successful professors, the time being distributed among the vital elements of musical education. Although a large amount of private training is nevertheless necessary in all departments of musical culture, it is acknowledged that incalculable benefits are gained by class work and that the students exert as great an influence for good on one another as the ablest faculty can exert. The faculty numbers among its members Sidney C. Durst, S. Elizabeth Mathias, Alma R. Sterling, piano; W. S. Sterling, S. Elizabeth Mathias, J. Frederick Lampe, Gilbert Schramm, G. M. Schmitthenner, voice; W. S. Sterling, Sidney C. Durst, organ; Richard Schliwen, violin; W. S. Sterling, Sidney C. Durst, theory and composition; Mary S. Neff, elocution; F. Hoffer McMechan, dramatic art.

Dean W. S. Sterling, S. Elizabeth Mathias and Richard Shliwen, of the Metropolitan School of Music, and Romeo Gorno, who returns to the College of Music next season as teacher of piano, are at Winona Lake, Ind., where they are conducting large private and ensemble classes in the summer music school.

Edwin W. Glover announces the organization of a new mixed chorus of eighty-five voices, to be known as the Musical Art Society. The purpose of this society is to present those works which are best fitted for performance by a small but highly efficient chorus of trained singers. The repertory of the society will embrace the masterpieces of vocal composition, a capella, of the sixteenth and seventeenth centuries of Palestrina, Praetorius, De Pres, Vittoria, Gabrieli, Schutz, Sweelinck, etc.; the Bach motets and cantatas, and modern works of Mendelssohn, Cornelius, Brahms, Taneyef, Richard Strauss, Max Reger, etc. This opens to the Cincinnati musical public an entirely new and hitherto unrepresented choral literature. The society will be conducted on the same plane as the Musical Art Society in New York and the Choral Art Society in Boston. It is proposed to give three subscription concerts the coming season, in December, February and April, rehearsals beginning the first Monday evening in October. In the furtherance of his plans Mr. Glover has succeeded in securing the hearty co-operation of Sidney C. Durst as accompanist.

Bernard Hemmersbach, the well known pianist, who has his studio in Paris, writes to his brother, the Rev. A. Hemmersbach, former professor of music in the Seminary of Mt. St. Mary's, that he is spending his vacation at Ainay de Chateau, a beautiful wooded country near Vichy, France. Mr. Hemmersbach expects to gain new strength and energy for his next season's concert work. His recitals will be given monthly in and about Paris. Last May he made a new contract for three years with one of the leading Parisian piano firms. His latest address is 30 Boulevard St. Marcel, Paris, France, and his American address, the Metropolitan School of Music, 2413-15 Auburn avenue, Cincinnati.

J. ALFRED SCHERL.

## Puccini's Scores.

Puccini's scores are the study of a lifetime, says the London World, and there is only one man in Messrs. Ricordi's office in Milan who has mastered the art of deciphering them. Sometimes the page looks as if a fly had crawled over it, sometimes as if an elephant with inky feet had trampled on it, and everywhere are weird flourishes and thumbnail sketches and notes, seemingly superfluous, which have overflowed into the margin, and blots innumerable. It is easy to understand that if such is the

case with scores written in the ordinary way, that of "Madam Butterfly" was a still greater puzzle to the reader. A fac-simile has been published of it, which makes one wonder how the composer himself could find his way through it. Another specimen of his calligraphy, taken from the end of "La Bohème," shows a page covered with illegible notes, and in one corner a large drawing of a skull and crossbones, underneath which is written in large letters, "Mimi."

## Another Yaw Criticism.

Ellen Beach Yaw, whose phenomenal success in California has been reported in THE MUSICAL COURIER and who obtains unheard of prices for seats there, and who has but to announce a concert to be assured of an overflowing auditorium, has had few more enthusiastic audiences than that of March 5 at the New York Hippodrome, when 5,000 persons united in paying her homage. We have hitherto quoted other papers, and append that of the New York American:

## AMERICAN SOPRANO IS HIPPODROME SUCCESS.

Patrons of the Hippodrome were last night treated to an unusually high class musical program. The artists were Ellen B. Yaw, the American soprano, who made her first appearance after eight years of study abroad, during which she accomplished a marvelous improvement in the range and quality of her voice; Kubelik, the noted violinist, and Victor Herbert and his celebrated orchestra. All three were well received.

Miss Yaw made many friends by her rendition of the mad scene from "Lucia," the bell song from "Lakme" in the original key, the "Last Rose of Summer," and a laughing song which struck a responsive chord in the audience. The house was crowded to the doors, and contained many people of prominence.

## Madame Mielke to Return to Berlin.

Antonia Mielke, the famous prima donna, formerly of the Metropolitan Opera, who has been living at New London, Conn., for the past year, will sail for Germany next week. She has devoted her whole time during her stay in New London to instructing Mrs. George S. Palmer, wife



MARY HISSEM DE MOSS WRITES FROM MUNICH.

of a wealthy manufacturer and possessor of a beautiful dramatic soprano voice. Mme. Mielke will return to Berlin, where she will resume her teaching. Her unique engagement by Mr. Palmer attracted a great deal of attention. It is the first instance on record of a renowned artist being engaged for exclusively private lessons for a whole year. Mrs. Palmer, who has made remarkable progress under Mme. Mielke's guidance, will accompany her to Germany for further study and also for concert and operatic work.

## Wileys at Mountain Lake, Chautauqua.

Clifford Wiley, the baritone, and Mrs. Wiley, who most successfully attends to his business affairs, are at the Mountain Lake Chautauqua, Maryland, filling a five days' engagement. Some of his songs are: "Lorna," "Thora," "Toreador Song," "Il Balen," "Killarney," "Anchored," cavatina from "Faust," "The Low Backed Car," "The Minstrel Boy," and J. Lewis Browne's "Nanninni." Mr. Wiley annually sings at this Chautauqua, where he is much beloved, and encores and recalls to the number of five are frequent.

## The Robinsons Are Active.

Mr. and Mrs. Walter H. Robinson are spending the summer at Paul Smith's, in the Adirondacks, where they have charge of the music of the Church of St. John's in the Wilderness. Mrs. Robinson being the organist and Mr. Robinson leading the singing. Although enjoying the many pleasant drives and boat trips with which this district abounds, they found time, in addition to their Sunday work, to sing at a number of concerts, including such places as Paul Smith's Hotel and Hotel Ampersand at Saranac Lake.

## Aus der Ohe on the Bremen.

Adele Aus der Ohe sailed on the steamer Bremen from Hoboken yesterday, accompanying the remains of her deceased sister, Matilda Aus der Ohe, who died at Peekskill, N. Y., ten days ago. The interment will take place in Berlin. In view of this bereavement, the celebrated pianist has no fixed plans for the coming season.

## MUSICAL PEOPLE.

MONTGOMERY, ALA.—The Eilenberg Studio of Music gave recently the sixth annual pupils' concert, and the one hundred and fifteenth since the school was established. The Montgomery Symphony Orchestra assisted the following named pupils in a long program: Helen Weil, Gladys Hudson, Cecil Davis, Phyllis Gayle, Darien Jones, Nellie Bowdoin, Myrtle Thompson, Ellie Gay, Marjory Bruce, Isabel Norwood, Virginia Tyson, Frances Waller, Irma Rice, Irma Wollner, Claudia Moritz, Jeanetta Lobman, Babette Altmayer, Thomas McDonough, Carroll Dowe, Jeanette Haas, Ophelia McLemore, Lorana Cain, Florence Harris, Frances Pelzer, Elizabeth Pelzer, Alice Pelzer, Marcella Sabel, Lucy Liby, Phedora Randolph, Irma Bernheimer, Hazel Weaver, Anita Strassburger, Effie Lee, Marion Lee, Lee Marks, Sadie Frank, Dora Frank, Jeanne Weil, Emma L. Thomas, Maud Shaw, Bertie Weil, Myrtle Garrett, Florence Marks, Kate Durr, Louise Glass, Carrie White Bean, Sallie Culver, Fannie Gray Pearce, Cecil Loeb, Annie Chandler, Julia Henderson, Jessie Hattemer, Lucharille Wilson, Ray Cadden, Ella Klein, Annie May Griggs, and the Misses Cobbs, Cornwall, Gardon, Sistrunk, Jacobi and Wilson and Mrs. Harper.

YOUNGSTOWN, OHIO.—Bessie Parry, Jessie Smith, Leah Moyer, Verina Holtzman and Margaret Garvin, all piano pupils of George J. Assion, won prizes at the recent closing recital given by their teacher. Works by Handel, Chopin and Mendelssohn were played by the young women. Gwendolin Thomas, who assisted in the program, received special mention.

BROCKTON, MASS.—At the end of the summer term Almada Drake presented the following piano pupils at a concert in Grand Army Hall: Helen Washburn, Walter Washburn, Ethel Washburn, Martin Young, Earle French, Margaret and Mary Barry, Merle Hagar, Harriet Kingsberry, Helen Sewall, Anna Long, Mildred Roberts, Lulu Harris, Marion Bailey, Mary McMahon, of Randolph; Maud Kelley, of Canton, Harold Smith, Ethel Parker, Evangeline Meade, Helen Russell, Helen Luttid, Isabelle Burnham, Hattie Whiting and Thomas McCarthy, of Stoughton. Mrs. Harry A. Washburn, reader, added to the interest of the entertainment.

BRIDGETON, N. J.—Music lovers of Bridgeton and nearby places attended the last musicale given by Jessie D. Carman and some of Miss Carman's pupils. Piano and vocal numbers were presented by Emily Thompson, Almada Thompson, Mary R. Pedrick, Ida M. Kiper, Lottie Davis, Ida Finley, Ruth E. Pfeiffer, Charles B. Kiper, Mabel Lee, Maud Hutchinson, Helen Hamilton, Bertha Johnson and Mrs. Maurice Glaspey.

JACKSON, MICH.—Azartel Smith gave her thirty-first song recital at her studio on West Main street, assisted by a number of her most advanced pupils. Miss Bigbee was the piano accompanist. The vocalists included Laura Koch, Belle Smith, Frederick Smith, J. T. Clark, Mesdames Tracy and Fritz, and the Misses Boley, Russ, Burns and Draper.

WORCESTER, MASS.—The piano pupils of Olive M. Brooks played at a matinee and evening concert at Salisbury Hall to close a long and successful season. Some of the young pianists were: Master Walter Butler, Rosamond Pierce, Frances Goodwin, James Buckley, Rachael Little, Clarence Crane, Dorothy Elliott, Paul Haines, Walter Wickstrom, Ralph Daniels, Claire Butler, Frank Cronin, Walter Pike, Roger Brooks, Esther Chapin, Gertrude Dunn, Katherine Wyatt, Frances Kidder, Florence Nichols, Ethel Pierce, Gladys Arey, Julia Wilson, Bessie Newell, Master Roger Potter, Master Harold McQuoid, Ruth Atherton, Master Harold Smith and Jessie Burkett. Vocal numbers at both concerts were added by Mr. and Mrs. Mayhew and Miss Mayhew.

TRENTON, N. J.—Many music lovers attended the last musicale of Mrs. G. H. Waterhouse at 141 Centre street. These pupils of both sexes gave the program: Myrtle Ashmore, Mabel Nicoll, Myrtle Carter, Miriam Convery, Ada Taffner, May Stanton, Jennie Stone, Sara Stone, Helen Wytko, Mary Wytko, Ida Blaugund, Richard Boydell, Frank Guenther, Leon van Horn, Minerva van Sant, Anna Schaumloeffel and Master Joseph Hoppe.

EAST PEPPERELL, MASS.—Piano and voice pupils of Ida E. Dow, of Nashua, N. H., united in a recital at Laurence Hall, East Pepperell, Mass. July 6. Margaret Anderson, violinist, assisted in an excellent program.

BRANTFORD, CONN.—Pupils of Miss Shannon, Miss Drew, Miss Lundy and Mr. Andrews united in the June commencement concert at the Conservatory of Music at 30 Nelson street. Edith Burrill played the Mendelssohn "Rondo Capriccioso" as the opening number of the program. Other piano and vocal selections were given by Anna Kerr, Luella Anderson, Miss Hill, Ella Moffat, Edna Phillips, Edith Whittaker, Miss Dalzell, Blanche Mitchell, Annie Lundy, Myrtle Nicol, Ella Chalcraft, Alice Bloxham, Miss Wells, Mr. Baker and Nellie Graves.



OCEAN GROVE, N. J., August 27, 1906.

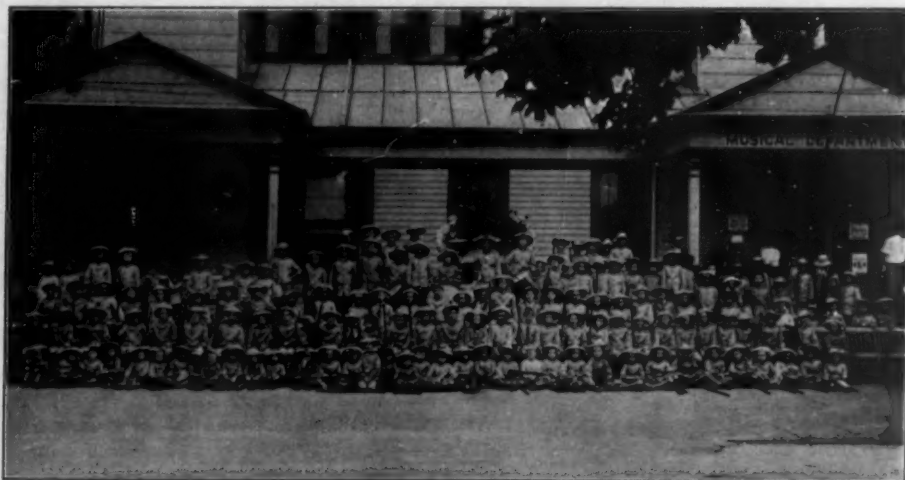
The greatest musical season ever known at Ocean Grove is drawing to a close. "A Night in Fairyland," arranged for Friday night, is a repetition of the children's festival concert given here two weeks ago. Decorators are now at work transforming the great building into a Japanese garden, with its myriad of electric lights. This concert is given as a part of the carnival held for the children in Asbury Park, and it is expected that every one of the 10,000 seats will be sold.

On Saturday evening the last miscellaneous concert will be given by the orchestra and several prominent soloists. On Monday evening, September 3, the final concert of the season will be given, when Mendelssohn's "Elijah" will be produced by the New York and the Ocean Grove combined choruses, numbering over seven hundred voices. The soloists will be Genevieve Clark Wilson, soprano; Mary Byrne Ivy, contralto; Daniel Beddoe, tenor, and William Harper, basso. Grace Underwood will sing the part of the Youth. The orchestra will be enlarged to eighty players.

The Baptist Temple Choir of Brooklyn, of which Tali Esen Morgan is the director, is coming in a body to hear "Elijah." There will be fully 150 singers. They will come on the special train with the New York Festival Chorus. This train will be an all day excursion from New York, leaving Liberty street at 9 o'clock in the morning and returning after the performance in the evening. The round trip fare will be only \$1, so that music lovers can for \$1.50 secure the best reserved seat and pay their train fare from New York. It is expected that a thousand people will be on the train.

Such a season has never been known at Ocean Grove. The hotels and boarding houses have been crowded all summer. The halls, parlors and even the writing rooms are crowded with cots, and such a condition has never before existed here. It is all attributed to Tali Esen Morgan and his concerts. He has apparently made this place the greatest musical center of America. Indeed, were it not for the fact that he has everything in his own hands, it could not have been done. The musicians who have attended the festivals this year have wondered at the wonderfully artistic work that has been done by both the chorus and orchestra. It is all very well for people who have not been here, and who do not know what is being done, to sneer at a summer chorus and an orchestra composed mainly of girls, but let those speak who know, and

they will tell you that better oratorio singing can not be heard in this country. Julian Edwards, the composer, heard his "Redeemer" given here this summer—its first production—and he marveled at the high standard of excellence of choir and orchestra. The leading oratorio and concert artists of America have appeared on the Auditorium platform, and to the last one they will testify that better work is not done in this country. Let these doubters come to Ocean Grove on Labor Day and hear "Elijah," listen to the work of the chorus and the playing of the orchestra, and give their frank opinion. This



YOUNG "ROUGH RIDER" MEMBERS OF CHILDREN'S CHORUS. IN OCEAN GROVE, MUSICAL DEPARTMENT.

great chorus trained by Mr. Morgan—this chorus of 700 voices, with its 125 basses and over 100 tenors, sing with spirit, with intelligence, and with a body of tone that is a marvel. The attacks are clear cut and decided, no sign of a waver anywhere; the pianissimo, like the faint whisper of a breeze, and a quality of tone that will astonish the listener. Yes, by all means, attend the "Elijah" performance and you will be well repaid.

One of the features of the season is the annual picnic of the children's chorus, the festival chorus and the orchestra. This takes place on Wednesday of this week at Lake

Como, a most delightful spot a few miles below this point on the Atlantic coast.

One of the new features introduced this year by Mr. Morgan was the robed Temple choir. This organization has appeared every morning during the season at the young people's meeting in the Temple, and the processions and recessions have formed a most interesting part of the services. They appeared for the last time on Saturday morning. Each member is to be presented with a gold badge as a token of his and her faithfulness.

Mr. Morgan has been fortunate in having for his assistant choral conductor Dr. Frederic Charles Freemantel, of Philadelphia. This young man has had experience in this line of work abroad, and Mr. Morgan says that he never had such an efficient assistant before. Dr. Freemantel loves hard work, and his ability has been fully demonstrated in his training of the children's chorus and also the festival chorus. He is a tenor soloist of ability, and holds some of the best positions in his city. He is well liked by all, and his worth is fully recognized at Ocean Grove.

The Ocean Grove Orchestra will leave on its annual vacation to the Thousand Islands on Wednesday of next week. This outing is looked forward to with great interest by all concerned. The party will leave Asbury Park at 6.30 in the morning, going by special train with Pullman dining car. Seventy-five outsiders can accompany the orchestra for \$38 each. This sum pays everything.

The Auditorium Quartet, Grace Underwood, soprano; Ethel Morgan, contralto; Willis Marlowe Jones, tenor, and Donald Chalmers, basso, gave a delightful concert at the Pine Bluff Inn, Point Pleasant, last Saturday evening.

The quartet was assisted by the house orchestra, and Charles Frink, 'cellist, from the Ocean Grove Orchestra.

Mr. Morgan had his final rehearsal of "Elijah" with the New York Chorus last Monday evening. They will leave for Ocean Grove next Monday morning at 9 o'clock on the Jersey Central excursion train.

Julian Walker, Gwilym Miles, Clifford Wiley and Beatrice Fine will be among the artists who will sing this week at the Auditorium concerts.

Mr. Morgan will this winter organize the Brooklyn Festival Chorus, on the same lines as the New York Festival Chorus is formed. These two bodies will learn the same works and give joint concerts in New York and Brooklyn. Besides the oratorios, Mr. Morgan will select thirty of the best anthems, and teach these with a view of advancing church music.

The Present Ocean Grove Orchestra will be maintained all winter in New York, and thirty additional players will be added.

#### Clubs Re-engaging Birdice Blye.

Since Birdice Blye announced that she would resume her concert work this season, and accept a limited number of engagements, most of the clubs that had contracted with her for last year have renewed their engagements. These, with the new ones that have been made, almost fill her available time. This talented pianist is justly a favorite wherever she plays. Her big repertory makes it possible for her to vary her programs.



ENTIRE CHILDREN'S CHORUS AS IT APPEARED AT RECENT CHILDREN'S FESTIVAL.



## ASBURY PARK.

ASBURY PARK, N. J., August 25, 1906.

Many fine and representative programs have been given by Pryor and his band at Asbury Park this summer. A review of the daily programs shows that the band has a very extensive repertory, covering every school and class of composition and revealing a catholicity of taste and a fine art in program making. Among the compositions played this season we find: Overture, "Leonora," Beethoven; overture, "Rosemunde," Schubert; "March Hongroise," Berlioz; "Henry VIII Suite," Saint-Saëns; overture, "Triumphale," Rubinstein; "Robespierre," Litolff; "Athalie," Mendelssohn; "Oberon," Weber; "Carnéval," Dvorák; "Les Preludes and Finale to Symphonic Poem," Liszt; grand scenes from "Samson and Delilah," Saint-Saëns; grand scene, "Benediction des Poignards," from "Les Huguenots," overture, "Mignon," polonaise in E minor, Liszt.

The operatic selections have embraced "Le Prophète," grand scene from "Mefistofele," grand scene and ensemble from "Andrea Chenier," selections from "La Bohème," "Manon Lescaut," "Romeo and Juliet," "Faust," "La Gioconda," "Carmen," and fantasia from "Di Perlenfischer." The lighter compositions number music to suite "Sylvia," Delibes; "Scenes Pittoresques," Massenet; "Slavic Dance, No. 2," Dvorák; "Chant Sans Paroles," Tchaikowsky, and various compositions of German, Bendix, Strauss, Waldteufel, Gillet, Sousa and others, including pieces of Mr. Pryor's own composition.

In the gradual growth and advancement of musical culture in Asbury Park can be seen the upward trend of musical knowledge and appreciation of the whole American people. The quality of the music and the programs furnished for the delectation of the people of a few years ago would be highly shocking to the musical sensitiveness of the present day music lovers. It is very interesting to trace the progress of band musicians in Asbury Park. Originally starting with popular subscription the need and demand of this class of music as a summer attraction has resulted in the city appropriating a certain sum for the engagement of a permanent band for the summer season. Ten or twelve years ago little or no attention was given to the quality of music; quantity was the one requisite. At the old Asbury avenue pavilion of this time six or eight men constituted the Brass Band that edified the summer visitors from early morning until as late as the Asbury Park law would allow.

At the old Fifth avenue pavilion a small orchestra played daily in the afternoon and evening to an audience chiefly of children and their maids.

The best music of this same period was conceded to be that furnished by the "orchestra" of the Coleman House. People would come from all the surrounding cottages and hotels to listen to and enjoy the harmonious blending of tones dispersed by this "orchestra" of three men—violinist, cornetist and pianist. However, today, although the quiet and peace of the evening and the dining hours are still made most distressingly wearisome by so called "concerts," at many even of the better class hotels, the general musical idea of what should be, not what is, is much improved. The great and agonizing question is the honorarium. Maître d'hôtel is still undecided as to whether he should pay so much per, or pass the plate.

One of the incidents that tended greatly to the awakening of musical interest in the Asbury Park mind was the memorable visit of the great Mexican National Band to the Park in 1883. This was truly an artistic organization. On the day of their arrival they were escorted from the station to the Casino by a band composed of all the musicians employed in the various public pavilions, and the music that this impromptu band produced can be better imagined than described, and was undoubtedly as great a revelation to the Mexicans as was the Mexicans' music to the Asbury Parkites.

The coming of this band marked the beginning of a better understanding and appreciation of music, and the intervening years have seen a steady improvement along this line. It was during this period of transition that Tali Esen Morgan took up his work in Ocean Grove and became the center of a coterie of musicians in Asbury Park that has grown from season to season until today the Park is the summer musical center of America.

The first large band regularly engaged was Torracelli's Italian Band of thirty men, who played several seasons, beginning 1889, and were paid by funds raised by popular subscription. The summer of 1894 marked an epoch. In this year the city council appropriated a sufficient sum to employ a permanent band for the season.

The first organization to enjoy this new condition was Vincent's Band of fifteen men, of Orange, N. J. In 1895 came Louis Snider, of New York City, with twenty men, who played two seasons. In 1897 W. M. Bartow, of Brooklyn, was engaged with fifteen men. He also played two seasons.

Following these bands came Voss, of Newark; Brinton's Ninth Regiment Band, of Philadelphia, and then came Con-



PETSCHNIKOFF'S MUSIC ROOM IN HIS BERLIN HOME.

terno with twenty men, who played two successive seasons.

It will be noticed that the number of men in the bands has been augmented from season to season. This increase has not kept pace with the growth of culture or the demands of the people. It represents only a very reluctant acquiescence of the powers that be with the clamor of the people for something better and higher in music.

A necessity was felt for an organization capable of interpreting the best in music and a conductor who could direct intelligently and with authority. The public here would be satisfied with nothing less, and notwithstanding the inclination to economy, it was decided to meet this demand fully, and Pryor and his band were engaged for the season of 1904. That this choice was well made events have since proven, this year being the third consecutive season that Pryor and his band have played at Asbury Park.

C. A. Marks, director of the Euterpean Club, of Allentown, Pa., is the guest of Walter R. Anderson at "The Sheldon," Ocean Grove.

The Harmonie Quartet, of Philadelphia—consisting of Rosalie Connelly, soprano; Mrs. Cary, contralto; Howard Berry, tenor; William Doudell, basso—under direction of J. H. Kowalski, gave a very enjoyable musicale at the Hotel Marlborough, August 22.

The pupils of Mme. Ogden Crane, presented "The Flower Queen," a delightful operetta, on August 18 at the Marlborough. The cast included Mame Amack, Raymond Gould Crane, Nora Beegle, Lillian Vetter, Loretta Donihee, Helen Dickson and Nanette Wiloughby.

Mrs. William Key Miller, of Washington, D. C., has been giving a series of song recitals at the various hotels this season. Mrs. Miller is the solo soprano at the Metropolitan Baptist Church, Washington, and a member of the exclusive Musical Art Society.

EVELYN KAESMANN.

## LEOPOLD GODOWSKY APPRECIATIONS.

Here are some more press opinions from the Fatherland on the playing of that matchless artist, Leopold Godowsky: There is only one voice of admiration for Leopold Godowsky's rare qualities as a pianist—the tenderness of his touch, the crystal clearness of his execution and the refined inward delicacy of his taste.—Berliner Neueste Nachrichten, January 19, 1905.

As a Liszt player, Godowsky is simply magnificent. His certainty, his clearness and his go were astounding; and with all this he displayed such refinement and daintiness that the audience broke into storms of applause.—Staatsbürger Zeitung, Berlin, January 20, 1905.

Herr Godowsky played not only with extreme brilliancy, but also with musicianly intelligence and taste.—Allgemeine Musik-Zeitung, Charlottenburg.

His specialty is Chopin, whom he plays in a manner

quite masterly and with a poetic charm, the effect of which can only be called magical. It is therefore only natural that a display of enthusiasm was evoked such as is rarely seen in a Berlin concert hall.—Berliner Börsen-Courier, February 8, 1905.

It is well known that Godowsky is unsurpassed in his rendering of the works of Chopin. And, indeed, his playing of op. 28, Chopin's preludes, in the twenty-four different keys, was a masterpiece. How he gave to each prelude a character of its own, and formed it into a mind picture, that was indeed a performance worthy of the highest admiration.—Reichsanzeiger, Berlin, February 10, 1905.

No one is more fitted than Leopold Godowsky to be taken as representing the pianist's art in its highest perfection. He gave the funeral march from Chopin's B minor sonata with inimitable elusiveness. But the crowning part of his performance was his playing of the twenty-four preludes. What shades of feeling, what technical finesse Godowsky gave us here! It was simply astounding.—Dr. Leopold Schmidt, in Berliner Tageblatt, February 10, 1905.

The artist was in excellent form and played magnificently. I heard only the B minor sonata and the preludes, but these were a triumph of beauty of tone. One simply forgot it was the piano that was being played, the manipulation of complicated mechanism was quite lost sight of. Certainly Godowsky's execution is marvellously even and rounded, but that seems quite a minor detail compared with the poetical conception of a tone poem such as the largo of the B minor sonata, which seemed to be caressed out of the full toned Bechstein. And his playing of the preludes, too! Each one of these tender characteristic pieces conjured up a vision of beauty and charm. It was pure enjoyment to listen to him, and the crowded audience applauded him very heartily.—Berliner Börsen-Zeitung, February 10, 1905.

As is always the case, Leopold Godowsky charmed his audience by his refined, earnest and sincere manner of playing, more especially in Chopin's sonata in B minor, which became a masterpiece of musical delicacy and daintiness.—Der Tag, Berlin, February 11, 1905.

Godowsky played the F minor fantasia, the two sonatas in B minor and B flat minor, and the twenty-four preludes of Chopin with that charm and tenderness which that composer requires, without at the same time failing to do justice to the passionate finale of the B minor sonata or to the first allegro of the B flat minor sonata or its weird, rushing finale. But his own characteristic charming style was most noticeable in the B major episode of the fantasia, the adagio of the B minor sonata and some of the preludes, which were things of perfect beauty.—E. E. Taubert, in Die Post, Berlin, February 12, 1905.

Anna E. Ziegler, whose article, "A Plea for the Science of Singing," in our issue of August 15 brought upon the fair author much attention, has been obliged to break in on her vacation sojourn in the Catskills for the sake of coaching some of the singers for the coming season's opera. She is beginning very early on this account.





The complete catalogue issued by the Leipzig music and educational book publishing firm of Carl Merseburger contains a brief historical preface. From this preface it is seen that the business began in September, 1849, with the purchase of the rights and plates formerly owned by Carl Friedrich Mensel. The school and pedagogical works predominated so largely then as to include only a single musical volume, the "Elementar Pianoforteschool," by Friedrich Brauer, at that time a popular organist and teacher at Naumburg. The first musical book published under Merseburger's new ownership was a miniature book of songs for female voices, issued in 1850, under the title of "Eunomia." This book reached its fourth edition in 1867. A book of school songs, compiled under the title of "Liederhain," by Ernst Julius Hentschel, was issued by Merseburger in 1851, and it has gone through more than seventy editions in fifty-five years. A Dietrich's four ballads of the "Page and the King's Daughter," Julius Otto's five quartets for male voices, and his three easy piano rondos followed in 1851. From that date musical publications were brought with a frequency not now easy to trace.

Some time in the middle sixties Merseburger conceived the very practical idea of helping orchestral players in acquiring their routine by selecting and publishing for daily practice difficult passages from the concert literature for orchestra. This idea was employed for many years in separate collections for the various instruments. All were issued under the title of orchestral studies. The Merseburger publishing of such studies still continues from year to year, and now the collections for each instrument may be had in complete bound volumes. The different collections are compiled and edited by various well known authors and teachers.

In December, 1849, Merseburger bought the musical monthly *Euterpe*, which had been published since 1840 at Erfurt, under the editorship of Ernst Julius Hentschel. Hentschel continued the music literary editorship for twenty years longer, and the journal was published until 1884. The firm still has many volumes of this periodical for sale, and they contain material of much value to students who would intimately observe the musical history of those times. The contents of the different volumes are most carefully catalogued.

Carl Wilhelm Merseburger (1816-1885), founder of the house, was himself most active in a music literary capacity under the nom de plume of Paul Frank. His "Tonkünstler Lexikon" reached the tenth edition in 1902, while his "Taschenbüchlein des Musikers" has reached its twentieth edition. The Merseburger house is now controlled by Max Otto Merseburger, son of Otto Merseburger, who was a younger brother of the founder and who had been engaged in the business from 1850 until his death in 1898.

The present direction of the Merseburger energy will be immediately apparent from the list of musical books already brought out in 1906. These include compositions by Wilhelm Barge, for flute; Richard Hofmann, instructive violin works; Karl Bamberg, two volumes of trios for trombone; Bernhard E. Müller, alto oboe or English horn; Siegfried Karg Elert, études for English horn; Karl Paasch, viola duos; Willy Herrmann, organ preludes; August Brandt, piano school for children; F. X. Sterkel's viola duets, revised by Herrmann Ritter; Max Schwedler, flute solos, arranged from old masters; Johannes Snoer, studies and other works for chromatic and double pedal harps; Otto Model and Max Möhring, choral introductions for organ; Franz Wagner, zither melodies; Bernhard Romberg's cello studies, revised by Robert Heger; C. Kopprasch's studies for tuba or helicon, edited by Robert Müller, of Leipzig Conservatory; Karl and Otto Goepfert, male choruses; and

Theodore Winkler, a fantasia appassionata for flute solo; Carl Boyde, Christmas songs for piano or organ and soprano; the vocal septet from Friedrich Kühnstedt's oratorio, "Die Verklärung des Herrn," edited by Otto Goepfert.

Among the most valuable little books recently issued by Merseburger is that entitled "Posthorn Schule und Posthorn Tascheliiederbuch." This work is a school for the cornet-a-piston or post horn, written by Friedrich Gumbert, of Leipzig Conservatory. It is introduced by a twenty page historical study of the instrument, written by Post Director Karl Thieme, of Dresden. In the preparation of this history Thieme has availed himself of public documents from the post offices in Berlin, Vienna, Stuttgart, Munich and Berne, Switzerland.

The music publishing house of Julius Heinrich Zimmermann was established in St. Petersburg in 1876 and brought to Leipzig in 1886. The Zimmermann catalogue acquired in thirty years does not compare in size with those of many of the other Leipzig publishers, but upon examination it is found to contain much that is modern and vital. The chief energy of the firm may be said to center upon the publication of teaching and instructive works, and through these a number of the less popular orchestral instruments are well provided for. The clarinet, trombone, flute, oboe and harp are well represented, as will be noted later.

Among the vital orchestral works of the Zimmermann catalogue are the C minor symphony, two overtures and the symphonic poem, "En Bohème," by Willi Balakirew; the B minor symphony by S. Liapounow; the second symphony (B flat minor), the F major suite, and other orchestral works by A. S. Tanéïew; a Russian rhapsody, by Adolf Terschak; Carl Reinecke's serenade for string orchestra, and a number of operetta scores, most potent of which are just now the "Jadwiga" and "Die Chansonette," by R. Dellinger.

The Zimmermann concerto literature has its own peculiar complexion through the variety of instruments supplied. There are the C minor harp concerto (1905) by Albert Zabel; the F minor flute concerto by Ferdinand Büchner, and the D minor flute concerto by the Dutchman, Th. H. Verhey. Verhey is also represented here with his G minor concerto for clarinet and his A minor concerto (1906) for violin. The Joachim Andersen military allegro, op. 48, for two flutes and orchestra; a concertino, op. 12, by Alfred Wernicke, and a concert rondo by the once famous J. W. Kalliwoda are among other live and useful compositions for flute and orchestra. The Reinecke B minor piano concerto remains popular and much used in Germany. The C minor violin concerto, op. 14, by the Scandinavian composer, Tor Aulin, is published by Zimmermann, as are also a legende by Concertmaster Max Lewinger, of Dresden; a scherzo fantastique by the Spanish violin virtuoso, Joan Manen; an introduction and tarantelle and five other opus numbers by Pablo de Sarasate. The C minor concerto by Aulin is his third for the violin. His fourth, still in manuscript, was played in London, July 12, by the young virtuoso and composer, Emanuel Floris.

Publications for piano solo include the Bach fugues and inventions in the well known editing in colors by Bernhard Boeckelmann, of New York; the B flat minor sonata and many shorter piano works by Willi Balakirew; ten opus numbers by Liapounow; a theme varie, constituting the opus 4, by Ossip Gabrilowitch; a number of collections of children's compositions by Carl Reinecke. The teaching works include a comparatively voluminous literature for the flute, the harp, clarinet, oboe, musette, slide trombone

plete three volume violin method by Richard Hofmann is among the well known works.

It is said that the Zimmermann house came in largely on the sunny side of the late war between Japan and Russia. Some are unkind enough to say that the musicians of the Russian army came toward home in so great haste as to leave nearly all of their music behind. This had to be replaced, and as the Zimmermann connection with Russia was already well established through ten years' residence in St. Petersburg the occasion was immensely profitable to the Leipzig firm.

The Leipzig publisher and literary and art antiquarian, Karl W. Hiersemann, who is offering for sale the original Beethoven manuscript of the "Waldstein" sonata, has just issued a pamphlet offering a very rare musical volume dating from the ninth or tenth century. This is a "Breviarium Benedictinum Completum," supposedly from a South German Benedictine monastery of about the period mentioned. The volume comprises 241 leaves of parchment, with the church service and hymns everywhere arranged in the order of their use throughout the year. It is copied almost entirely in the handwriting of one person, and wherever additions or renewals occur they are also on parchment and in ink, showing the great age. The hymn tunes are copied in the numerals, which were the means of notation largely employed from about the sixth to eleventh centuries. The volume contains a great number of beautifully ornamental letterings, though it is to be seen from the general character of the copying that the book was not so much intended as an art work as a practical service book of the time.

The pamphlet issued by Mr. Hiersemann has been especially written by Professor Dr. Hugo Riemann, who holds the recently created chair of music in Leipzig University. Professor Riemann has written for years on old musical notations, and his article on the present brevium is to be considered authoritative. As yet the pamphlet is issued only in the German. The price asked for the brevium is 23,500 marks.

During the past week a traveler on the way to Bayreuth offered the Hiersemann house an original manuscript by Frederic Chopin. The work was a very short fugue for two pianos. A musician is generally ready to sell anything after purchasing a few of the Bayreuth tickets at market price.

The first heavy work put on by the Leipzig opera after the summer vacation was "Lohengrin," on August 12. Richard Hagel was conductor. The occasion introduced as guest the basso, Herr Aschner, of Brunn, Austria. He sang the role of the King. The other roles were presented by regular members of the local opera, though Jenny Osborn Hannah's singing of Elsa was the first performance under her two years' contract. The tenor, Urlus, was in the title role, and the superb contralto, Fräulein Sengern, had the almost impossible task of presenting the high lying music of the role of Ortrud. The ever consistent Hans Schütz sang the Telramund.

The guest, Herr Aschner, proved possession of a voice of much power and brilliance in the higher tones, but lighter and generally insufficient in the lower voice that a basso needs. The chorus, just coming from its vacation and idleness, was indescribably off, since the voices were the embodiment of flabbiness. Mrs. Hannah's presentation of the role of Elsa served to increase the respect which is due on her beautiful voice, her intelligence, and her stable musicianship. There were moments in the third act when she gave undeniable indication of the dramatic intensity that she is destined to show upon further routine.

Karleton Hackett, who had been spending some days with his family party in Munich, made the return to Leipzig especially to hear Mrs. Hannah and to make a report for the Chicago Evening Post. Mrs. Lefevre and daughter of Denver, came down from Berlin to hear the opera given.

EUGENE E. SIMPSON.

#### The Savage Production of "Madam Butterfly."

Winfred Goff, Francis MacLennan and Joseph F. Sheehan, three well known singers in Henry W. Savage's English Grand Opera forces, returned last week from London, where they went to hear "Madam Butterfly." After the close of the Covent Garden opera season the party took a month's vacation in the Swiss Alps. All of them are to have roles in Puccini's Japanese lyric tragedy that Mr. Savage will produce in Washington, October 15.

Puccini's opera, "Madam Butterfly," is taken from Luther Long's tragic Japanese story which David Belasco made into a one act drama several years ago and which had a run of nearly 1,000 performances in New York. It was the first and most popular of all the Japanese plays, and music lovers who have heard the Puccini masterpiece abroad predict that the opera will be a sensational success in this country. Henry W. Savage has employed a special corps of Japanese artists and workmen to design and build the production.



## CHICAGO.

## A Mandel Hall Recital.

CHICAGO, Ill., August 25, 1906.

In listening to some of the songs which were sung last Tuesday in Mandel Hall, by Lilian French Read and John Thekla Read, one's sense of curiosity prompts one to wonder whether the subject of a vocal work, or the manner of its presentation, can have anything to do with the inspiration of a composer who supplies the musical setting. It would seem, for example, that there is nothing productive of artistic exaltation in the spectacle of a washerwoman cleansing her garments at the side of a river. Yet this unromantic occurrence moved Adolf Jensen to the composition of his song, "By Manzanara"—Manzanara being the name of the stream which assisted the laundry to obtain its normal spotlessness. It might be imagined that, having so unpromising a subject as this to inspire it, Jensen's music could by no possibility be worth listening to. Quite the contrary. The music is full of distinction and could not have been more fervid if the washlady had been Aphrodite and the river the glowing waters of Cythera.

That some of the other composers represented on the program were equally indifferent to the quality of their texts could easily be proved. "A Tragic Tale," by Slater, which was sung by Mr. Read, is concerned with an individual who is the unhappy possessor of a pigtail, which appendage dismays its owner by persistently remaining attached to the back of his head, though why it should be anywhere else it were difficult to explain. The writer is not in a position to know whether the originator of these verses was suffering from incipient softening of the brain, or whether he was moved by a cynical desire to test the forbearance of a long suffering public, but it is quite certain that his coadjutor, Mr. Slater, was sufficiently "inspired" by these lyrical efforts to give them a musical setting. It is, however, less easy to understand, considering the number of good songs in existence, why Mr. Read should have sung this one, or even another entitled "Oh, the Pretty, Pretty Creature," which was hardly less vacuous. Mrs. Read's contributions to the evening's music consisted of six vocal works, which she interpreted with skill and effectiveness. The most ambitious of these—an aria from Massenet's "Herodiade"—the singer gave with beauty of voice and with artistic insight, if not with

dramatic power. The other numbers consisted of Wolf's "Er ists," Wagner's beautiful "Wiegenlied," a commonplace spring song by Von Wickede, Jensen's "By Manzanara," and Hartog's setting of a lyric from Browning's "Pippa Passes." John Thekla Read is possessed of a bass voice of admirable quality which has been well trained and which is capable of giving real artistic pleasure when it is applied to music worthy of artistic interpretation. And such music, it should be said, found representation among the seven songs which were included in Mr. Read's selections on Tuesday.

Two songs of Schubert were excellently sung, as also was Jensen's "Alt Heidelberg," and the singer gave a good account of the "Evening Star" air from Wagner's "Tannhäuser." Other numbers were Frederick Cowen's "Border Ballad," Lassen's sympathetic song, "Greeting," and the aforementioned "Tragic Tale," by Slater. In addition to the solo songs, Mr. and Mrs. Read were heard in two vocal duets—Hildach's "Passage Birds' Farewell," and a graceful "Gondoliera," by George Henschel.

FELIX BOROWSKI.

## Chicago Musical College Catalogue.

The new catalogue of the Chicago Musical College has just made its appearance, and, as is usual with the productions of this great institution, is eminently artistic and progressive. The work, which contains more than 100 pages, includes an interesting historical sketch of the college, by George P. Upton, short biographical sketches of the little army of musicians who comprise the faculty, the courses of study in instrumental, vocal and theoretical departments, as well as in the school of opera, a department which has done work of the greatest importance and which has brought no little glory to the institution. In addition to much information concerning public school music, the school of expression and the school of acting, the catalogue contains a list of the concerts and lectures given last year by the college, as well as a large number of pictures of the members of the faculty and views of the college building, studios, etc.

## Dunstan Collins Musical Agency.

The Dunstan Collins Musical Agency, of Chicago, announces an attractive list of concerts which will be given

in the Auditorium Recital Hall during the coming season. Of these concerts, six will be devoted to chamber music, the Chicago String Quartet giving three and the Steindel Trio giving three, these being the only public performances which will be given by these organizations during the season. Piano recitals will be given by Jeannette Durno-Collins, Howard Wells, Brahms van den Berg and Dr. N. I. Elsenheimer. The following artists will be heard in song recitals: Minnie Fish-Griffin, Mrs. Willard S. Bracken, William Beard and Marion Green. Engagements of other prominent artists are pending.

## CHICAGO NEWS NOTES.

The last concert of the Chicago University's summer series will take place next Tuesday in Mandel Hall. The program, which will be given by Mr. and Mrs. Thomas Kelly, will consist of Irish songs.

L. A. Torrens, of the Cosmopolitan School of Music and Dramatic Art, has returned to Chicago from the coast of Maine, where his vacation has been spent.

Carl Ziegfeld, secretary and treasurer of the Chicago Musical College, is hunting and fishing in Minocqua, Wis.

Among the chamber music works which will be heard next season are trios by Beethoven, Godard, Brahms, Dvorák, Schubert and Rubinstein, which will be played by the Steindel Trio. The Chicago String Quartet (Messrs. Kramer, Becker, Esser and Steindel) will bring forward string quartets by Dvorák, Smetana and Grieg, piano quartets by Schumann and Brahms, and the piano quintet by Dvorák.

John B. Miller, the tenor, is spending his vacation in Michigan.

The Thomas Orchestra, Frederick Stock, conductor, will play a "ballroom" program tonight at Ravinia Park. The program will include Beethoven's "Ruins of Athens" march, two dances by Gluck, a suite by Rameau, the ballet music from Massenet's "Le Cid," the academic overture of Brahms, three movements from Moszkowski's "In Foreign Lands" suite, and a waltz of Strauss.

The engagement of the Thomas Orchestra at Ravinia Park will close next week. On Tuesday evening Glenn Dillard Gunn will play with orchestra Chopin's E minor

## CHICAGO ADVERTISEMENTS

**COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART**

STUDENTS ENROLLED AT ANY TIME

**FALL TERM OPENS SEPTEMBER 10th**

For particulars and complete catalogue, address

**DUNSTAN COLLINS**  
Auditorium Building, Chicago

**SMITH & NIXON PIANO USED EXCLUSIVELY**

## COLUMBIA The "Progressive" School of

**MUSIC**  
KIMBALL HALL  
Jackson Boulevard and Wabash Ave., Chicago  
Call or write for handsome catalogue, mailed free.

**CAROLYN LOUISE WILLARD**  
Pianist  
Address: Bush Temple, Chicago.

## THE WALTER SPRY PIANO SCHOOL

WALTER SPRY, Director  
FINE ARTS BUILDING, - CHICAGO  
Catalog mailed on application

**MARY WOOD CHASE**  
CONCERT PIANIST.  
Address all communications to  
Hyde Park Hotel, CHICAGO.

**CLARENCE DICKINSON**  
CONCERT ORGANIST.  
LECTURE RECITALS.  
676 Fine Arts Building, Chicago.

**ARTHUR M. BURTON**  
Baritone  
Fine Arts Building, Chicago.

**GRANT HADLEY** ORATORIO and RECITALS.  
Baritone  
Auditorium Building, CHICAGO

**WILLIAM BEARD**, Baritone,  
Management DUNSTAN COLLINS MUSICAL AGENCY, Auditorium Building, CHICAGO, ILL.

**KARLETON HACKETT**  
Teacher of Singing  
Kimball Hall, Chicago.

**CHARLOTTE DEMUTH-WILLIAMS**  
VIOLINIST.  
Recitals and Solo Appearances with Orchestra.  
1344 Lawrence Avenue, Chicago.

**TWENTY-SECOND YEAR**  
1902-1903.  
Mrs. REGINA WATSON'S SCHOOL  
for the  
HIGHER ART OF PIANO PLAYING.  
297 Indiana Street, Chicago, Ill.

**GLENN DILLARD GUNN**  
**BERNYA BRACKEN GUNN**  
Pianist.  
202 Michigan Ave., CHICAGO, ILL.

**WM. H. PONTIUS**  
Teacher of Voice and Artistic Singing.  
Repertoire, Harmony and Composition.  
Studio: Dubuque, Ia.

**ARTHUR BERESFORD**  
BASS-BARITONE.  
Oratorio, Concerts and Recitals; Vocal Instruction; Coaching in Oratorio a Specialty.  
708 Fine Arts Building, Chicago, Ill.

**HOWARD WELLS**  
PIANIST.  
Fine Arts Building, Chicago.  
Management DUNSTAN COLLINS MUSICAL AGENCY.

concerto, and on Thursday evening Walter Spry will be heard in the concertstick of Weber.

The Apollo Musical Club, Harrison Wild, director, announces that applications for membership are now being considered by the music committee. Owing to the great difficulty of the works to be produced during the season, rehearsals begin September 10, which is an earlier date than usual.

Milward Adams, director of the Auditorium Theater, has returned to Chicago from an extensive tour in Japan.

John J. Hattstaedt, president of the American Conservatory, has been spending the vacation in Colorado.

#### Brooklyn Arion Garden Party.

The Brooklyn Arion gave a garden party with a musical program Thursday evening of last week. At the same time the entertainment committee completed plans for the excursion which many of the members of the club and their families will make to the Catskills the end of this week. In the mountains the Brooklyn party will be lodged at the Hotel Kaaterskill.

#### Restful Place for Musicians.

Musicians who would like to spend a week or two in a quiet, restful place on the St. Lawrence River will find a delightful spot on Little Calumet Island, situated only a short way from Alexandria Bay. Accommodations can be had for about six or eight persons, with all conveniences and good food. Altogether, it is a delightful place, especially to spend the month of September, or even a couple of weeks. The terms are very reasonable. Address Mrs. Kay, Little Calumet Island, St. Lawrence Park, N. Y.

#### Schenck at Bar Harbor.

Elliott Schenck was entertained by Walter Damrosch at Bar Harbor recently. Mr. Schenck has not yet made known his plans for the coming season.

#### Glenn Hall Abroad.

Glenn Hall, of Chicago, the tenor, is among the recent arrivals in Europe. He is traveling on the Continent.

### WANTED.

ORGANIST AND CHOIRMASTER, with many years' cathedral experience, wishes an appointment of similar character in or near Boston or New York; excellent testimonials and references. Apply No. 380, care Messrs. Robertson & Scott, Advertising Agents, Edinburgh, Scotland.

### PROPER PREPARATION

#### OF MUSIC TEACHERS.

Boston, Mass., August 20, 1906.  
Leading personalities in the work of summer normal music schools have been mentioned, with characteristics and ideas. The following are others, deeply interested in that work, and interesting by reason of sincerity, earnestness and capacity.

Marie Ross, pupil of Shakespeare, of London, has just passed through the fifth year of music teaching in the public schools of Manila, in the Philippines. She comes to the States to profit by these normal courses, and graduated this year from the Normal Institute. Ten teachers of music were sent to the Philippines by the United States Government with the first instalment of school teachers. From being both supervisor and normal teacher, Miss Ross has recently, through growth in the movement, been head of the normal department alone.

The Filipinos are quick, have retentive memories, enthusiasm, marked sense of rhythm, desire to learn and respond joyously to instruction. Whether endowed with the "inventive" faculty in music is later to be seen. Music has had a marked influence upon their characters and is one of the strongest aids to their culture. Language and high ideals are both rapidly assimilated through music. These natives had no English at commencement, had more knowledge of instrumental than of vocal music, and were deficient, as are we, in music science. The first teaching was done, necessarily, without books, taxing to the utmost the teaching capacity. They are now helped by valuable and attractive literature. "To Thee, O Country" (Eichberg), "Down in Dewy Dell" (Smart) and "Farewell to the Forest" (Mendelssohn), were among numbers sung at recent exercises. The new "International Songs" are of great benefit. Patriotism seems to find a ready response in their natures.

Mrs. G. G. Dunster, supervisor of music; Miss Yee, a progressive teacher of it, and Mrs. Captain Sleeper, president of the "Monday Music Club," at Manila, are other interesting musicians in this new territory. THE MUSICAL COURIER is now also in the field.

Mrs. L. Andrews, of Georgia, a clever and successful educator, has charming personality, is well up in current events, also in musicianship, and is a firm believer in normal preparation for music teachers. Her sister is a successful teacher in Gorham, Me. Mrs. Andrews lives in New York and teaches in New Jersey, a course opposite to that of Miss Judge, the able music teacher of Wadleigh High School, New York, who has her home in New Jersey.

Mrs. Andrews was one of the shining lights in training room departments.

Imogene Farnum, of Everett, Mass., is a young and promising teacher who goes as supervisor of music to the schools of Tampa, Fla.

Miss A. B. Austin came from a school of ethical culture in New York to acquire correct methods of teaching, so as to put them into practice in her music department of that school. Lovely in person and in disposition, she was remarked in the harmony and training drill classes.

Mr. Spangler, of McKeesport, Pa., an esteemed supervisor, announces great advance in his music work under normal methods. Mr. Lovell, a musical enthusiast and violinist, is supervisor in Massachusetts, a graduate of 1900, and returns each year to learn more about the science of imparting music and of music itself. He is perfectly happy and was heard as artist in various entertainments.

Mr. Davis, a graduate, supervisor in Allegheny, Pa., a concert singer, tenor, choral director and normal enthusiast, returns yearly "to visit." He reports the past year the best in his teaching experience. He speaks admiringly of Daniel Beddoe, the Pittsburgh tenor, and who is now soloist in St. Bartholomew's, New York; he is greatly regretted in Pennsylvania. Seven Allegheny teachers came to Boston this summer to visit the institute, and were "personally conducted" by Mr. Davis. He also gave much pleasure by his singing at the musicales.

Mary Wallace, of Peterboro, N. H., the youngest member—pretty, engaging, original and most progressive—graduated this year and was remarked in many classes for her good qualities and good nature. Mrs. P. Collins, in Marlboro, 17 miles distant in the same State, is a strong, happy, leading nature, well equipped and loved by her pupils.

Eva Jane Thom, having one of the sweetest and most sympathetic of soprano voices, and also one of the youngest music teachers present, sang the soprano solo in the "Norman Baron" cantata, and at musicales, and carried off a normal diploma. Miss Putman, of Fitchburg, sang in concert, and took "harmony" so to heart that she dreamed of "trios," "sevenths," "dominants," etc., coming to be presented to her, as people, at public reception.

Jeanne Craig, of Macon, Ga., attracted much attention in concerts, etc., by her clever singing of Clare Kummer's songs, to which voice and style were admirably adapted. Mention was made of that young composer—of her work, personality and prosperity in her peculiar line. Miss Craig is a pupil of J. C. Bartlett, in Boston, and of Isidor Luckstone, New York, and is a capable teacher.

### CHICAGO ADVERTISEMENTS

**HARRISON M. WILD**  
CONCERT ORGANIST.  
Studio 6,  
241  
Wabash Ave.,  
CHICAGO.

**UNIVERSITY SCHOOL OF MUSIC**  
Fine Arts Building,  
CHICAGO.

DR. WM. KUNTZE,  
Dean and Director.

**Louise St. John Westervelt**  
SOPRANO  
Concerts, Oratorios, Recitals  
912 Fine Arts Building  
CHICAGO.

**WILHELM MIDDELSCHULTE,**  
ORGANIST.  
Permanent Address, 3323 S. Park Ave., Chicago.

**MARG LAGEN, TENOR.**

Management DUNSTAN COLLINS MUSICAL AGENCY. Auditorium Building, Chicago

**MINNIE FISH-GRIFFIN, Soprano.**

ADDRESS MRS. N. W. PRICE, SHERIDAN ROAD, CHICAGO.  
STUDIO 709 FINE ARTS BUILDING.

**ALLEN SPENCER,**  
PIANIST.  
Concerts, Recitals.  
Address: KIMBALL HALL, CHICAGO.

**SHERWOOD MUSIC SCHOOL**

Fine Arts Building, Chicago

**LENA G. HUMPHREY, Mgr.**

**MARY PECK THOMSON**  
Soprano  
620 Fine Arts Building, Chicago.

### AMERICAN CONSERVATORY

KIMBALL HALL BUILDING, Wabash Ave. and Jackson Boulevard, CHICAGO.

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the sixty eminent instructors the following might be mentioned:

Piano—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HENRIOT LEVY, SILVIO SCIORTI.  
Violin—HERBERT BUTLER, CHARLES MOERENHOUT.  
Theory, Composition—ADOLF WEIDIG, HUBBARD W. HARRIS.  
Singing—KARLETON HACKETT, EDWARD C. TOWNE, RAGNA LINNE, LOUISE BLISS, GRACE DUDLEY.  
Organ—WILHELM MIDDELSCHULTE.  
Violoncello—HORACE BRITT.  
JOHN J. HATTSTAEDT, President.  
Catalogue mailed free.

**Mrs. THEODORE WORCESTER, Pianist.**

Management CHARLES BEACH,  
63 East 20th Street  
CHICAGO

**HANS SCHROEDER**  
Personal Address,  
202 Michigan Boulevard  
CHICAGO, ILL.  
MANAGEMENT  
J. E. FRANCKE,  
Steinway Hall, N. Y.

**BARITONE**

**GARNETT HEDGE,**

TENOR.  
64 Auditorium Building, Chicago.

**CHARLES MOERENHOUT,**

VIOLINIST.  
Kimball Hall.

MANAGEMENT  
**DUNSTAN COLLINS' Musical Agency**  
Auditorium Building,  
CHICAGO.

SMITH & NIXON PIANO USED EXCLUSIVELY.

**BRAHM VAN DEN BERG, Pianist.**

ON TOUR WITH THOMAS ORCHESTRA



Harriett Dexter, of Cambridge, and Lucille Peletier, of Dorchester, were two piano teachers, who, realizing the importance of normal training of music teachers, and the deficiencies of those not so equipped, attend the normal courses and carry out the principles in their private teaching. Both have large classes. The former is pupil of the New England Conservatory of Music and of Homer Norris, the latter of Arthur Foote.

Miss Clark, from Stafford Springs, Conn., a contralto of value, was admired in concert. Alice M. Brown, assistant music teacher at Chelsea, Mass., with Mrs. McConoghy (late of St. Louis) is a strong and valuable normaliste, and is attracting attention as an educator in public school music. Miss Davis, of Lynn, Mass., is also a fine contralto and was admired at entertainments.

L. R. Maxwell, president of the graduating class of this season, has supervision of four prominent school sections in Massachusetts. He is exceptionally talented, comes from Tufts College, has a superb bass voice, much science, is a good choral conductor and teacher of harmony.

Marie James, a progressive music teacher from the schools of Washington, D. C., took home to the capital many valuable suggestions for the coming year.

E. N. C. Barnes, a Virgil Clavier teacher, and attractive bass-baritone, of Woburn and Somerville, Mass., is fast passing into the strongly educational lines in music teaching, for which the Virgil methods are good preparation. He is conductor of choral work, supervisor in Burlington, Mass., and teacher of music.

Georgia E. Miller, of Washington, D. C., and Susan B. Dungan, of Baltimore, both heads of Virgil Clavier piano schools, and both having advanced educational tendencies, would add to the ease and efficiency of their work, and at the same time to the values of this new normal world by becoming members of it. So indeed would many private teachers, vocal and instrumental.

Miss Rieger, Florence Smith, Mrs. Andrews, Miss Marks and semi-choruses, male and female, composed of members of the teaching corps, were performers on programs. Annie Louise Goodrich, Gertrude Aldrich, Harriett Filmer, Elinor Johnson, Walter G. Mears, Harriett Perkins, Caroline Smith, James E. Specht, Bertha Turner, Amy Kneeland and Ethyl Taylor were other graduates. Several of

these conducted choral singing at commencement exercises.

A feature of school entertainment music seems to be the setting of sane, clean, poetic thought to operatic airs. Thus is utilized much beautiful composition while delivering the young from the pestilential thoughts of murder, vengeance, lust, hatred, envy, and all uncharitableness which usually constitute the literature of dramatic performance. A boat song and prayer, for instance, and the departure of soldiers, with accompanying chants, applied to the "Trova-tore" "Miserere," are examples of this. These were conducted by L. B. Marshall.

A touching memorial was held, commemorating the death of Colonel Johnson, whose large international sentiment was embodied in the beautiful international song book, comprising patriotic and folksongs of all countries, even of the different South American States, Mexico, New Zealand, Austria, Russia, France, Germany, British Isles—all. Songs expressing patriotism and home lore of these several countries were sung, and eloquent addresses made by Messrs. Marshall and Congdon, friends of the compiler-composer.

Charles Anthony, of Boston, Mass., was heartily applauded in three piano numbers, as entr'acte in the closing exercises of the Normal Institute. Misses Beale, Kellogg and Clarke played violin obligato to a choral number, "Bright Star of Eve," by Wrightson-Marshall. H. A. Shedd was organist, Fannie Hair accompanying pianist.

#### Other Music Notes.

Frank R. Rix, erstwhile supervisor of music in the boroughs of Queens and Richmond, New York, has been elected superintendent of music for the New York City schools. This news is hailed with sincere and very great pleasure by all who have the interest of school music at heart and who know the high standards of Mr. Rix and his many qualities as musician, educator, organizer, and friend of teachers. In all the big educational conventions, associations, etc., Mr. Rix has been a genial, practical and forceful worker.

Rose Carrigan, head of the normal schools in the regular public schools of Boston, was an interested visitor at the summer normal music schools. Miss Carrigan is an advanced and enthusiastic music educator.

Mr. Manley, of Boston, writes much poetry for the new school songs. Henry Gilbert writes music in the same line. Both are popular.

J. C. Layton, director of the Coleridge-Taylor Choral Society in Washington, D. C., has been appointed director of the colored division of school music there, replacing Harriett Gibbs, resigned to marry Lawyer Marshall, of Boston. Mrs. Marshall will continue the directorship of the Washington Conservatory of Music.

Naomi Gring, of the Woman's College in Frederick, Md. (Mr. Beckwith, music director), is coming to Boston this season to teach music in the Perkins Institute. Miss Gring, who is an accomplished pianist and accompanist, will be greatly regretted in Frederick, where she has been accompanist for the Choral Society, and otherwise helpful to the music of the college and the town. She will resume her studies in the New England Conservatory, of which she is a student.

Carol Stanley, piano professor of the Frederick College, and also pupil of the New England Conservatory of Music, passed through Boston, en route to Canada to spend her vacation. She continues her work in Frederick next year, and hopes to follow that by a visit to Europe.

FANNIE EDGAR THOMAS.

#### Washington to Have Many Concerts.

WASHINGTON, D. C., August 25, 1906.

Sydney Lloyd Wrightson, president and director of the Washington Conservatory of Music, has announced a series of fourteen concerts to be given at the National and Columbia theaters during the next season. The dates are: October 19 and 26; November 2, 9, 15 and 23; January 11, 15, 18 and 25, 1907; February 1, 7, 15, and March 1. The artists engaged include Nordica, Ysaye, Rosenthal, Peppercorn, Fabian, Clara Drew, Felix Garziglia, Edgar Priest, Harold Eisenberg, and the Dramatic Club, of Washington. Mr. Wrightson himself will be among those who will sing in recital.

#### Giraudet's Discovery.

Alfred Giraudet, the eminent teacher of singing, intends to make an exposition before the Academy of Science in Paris on a physiological discovery. It is reported that this exposition will be of particular interest to musicians and singers.

### CHICAGO ADVERTISEMENTS

#### CHICAGO MUSICAL COLLEGE

Founded 1867 DR. F. ZIEGFELD, President  
College Building, 202 Michigan Boulevard, Chicago, Ill.  
Forty years of artistic achievement under the personal direction of its Founder and President, Dr. F. Ziegfeld, has made the College one of the vigorous educational forces of America. Offers facilities unsurpassed in America or Europe. Has the strongest faculty ever assembled in a school of musical learning.

Investigation will demonstrate the superiority of this institution

SCHOOL OF MUSIC ELOCUTION OPERA

MODERN LANGUAGES

BOARD OF MUSICAL DIRECTORS:

DR. F. ZIEGFELD HUGO HEERMANN DR. LOUIS FALK  
HANS VON SCHILLER ERNESTO CONSOLO WILLIAM CASTLE  
BERNHARD LISTEMANN HERMAN DEVRIES FELIX BOROWSKI

MRS. O. L. FOX

HART CONWAY, Director School of Acting

RECENT ACQUISITIONS TO THE FACULTY.

HUGO HEERMANN, The world renowned Violinist and Instructor, of Germany.

ERNESTO CONSOLO, The Eminent Italian Pianist.

STUDENTS ENROLLED AT ANY TIME

ILLUSTRATED CATALOG MAILED FREE

#### ENRICO TRAMONTI

Solo Harpist of the Theodore Thomas Orchestra

MANAGEMENT

DUNSTAN COLLINS MUSICAL AGENCY  
Auditorium Building, Chicago.

#### IRENE ARMSTRONG FUNK

SOPRANO

Pupil of JEAN de RESZKÉ.

ADDRESS

HENRY WOLFSOHN, 131 East East 17th Street, New York City, or Bloomington, Ill.

#### JOHN B. MILLER

Tenor

202 MICHIGAN AVE., CHICAGO.

## Chicago String Quartet

LEOPOLD KRAMER. LUDWIG BECKER. FRANZ ESSER. BRUNO STEINDEL

Management: DUNSTAN COLLINS MUSICAL AGENCY, AUDITORIUM BUILDING, CHICAGO ILL.

## BUSH TEMPLE CONSERVATORY,

North Clark Street and Chicago Avenue, CHICAGO.

KENNETH M. BRADLEY Director.

The Leading School of MUSIC OPERA, ACTING AND LANGUAGES

Fifty Teachers of International Reputation.

SCHOOL OF OPERA AND ACTING, Harry D. Orr, Director

Free Lessons Free. Native Teachers in All Departments.

SCHOOL OF LANGUAGES (Berlitz Method), Emily Leclercq, Director

Offers the students practical stage training and includes Rehearsals, Stage Business, Dancing, Sight Reading, Modern Languages and Public Appearances.

Board of Musical Examiners:

Harold von Minkwitz, Carolyn Louise Willard, Cecelia May Berry, Mme. Justine Wegener, Chas. Allum, Mus. Doc. Kenneth M. Bradley, Grace Potter, Grant Weber, Clarence Dickinson, Ludwig Becker, Mrs. Stacey Williams, David Groch.

Applications for 150 Free and Partial Scholarships now being received

Full Term begins Sept. 10th. Catalogue free on application to M. C. SCHMIDT, Sec'y SOUTH SIDE BRANCH For the convenience of our numerous South Side pupils, we have established a branch school in the Fine Arts Building.

The Bush Temple Conservatory uses the Bush & Gerts Pianos.



## THE STEINDEL TRIO

MR. AND MRS. BRUNO STEINDEL AND FRITZ ITTE

MANAGEMENT  
Dunstan Collins Musical Agency

AUDITORIUM BUILDING  
CHICAGO, ILL.

## MARION GREEN,

## DURNO-COLLINS

Management DUNSTAN COLLINS MUSICAL AGENCY, Auditorium Bldg., CHICAGO

STUDIO: No. 3752 Lake Avenue, Chicago

BASSO CANTANTE  
Management: DUNSTAN COLLINS  
MUSICAL AGENCY  
Auditorium Building CHICAGO



CHAMPS-ÉLYSÉES, NEAR THE MUSICAL COURIER'S PARIS OFFICE.

14 RUE LINCOLN  
AVENUE DES CHAMPS-ÉLYSÉES,  
PARIS, AUGUST 13, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

With stories afloat of extraordinary heat in the United States, the comparatively mild scorching that Paris receives from the August sun has no terrors for the American tourist. Several hundred additional Americans arrive in Paris each day and register at the Herald office. New Yorkers seem to lead the van in point of numbers, but the Chicagoans would make a small sized army. Says the New York Herald (Paris Edition): "From Memphis and Moline they come, Milwaukee, too, is here, to see the wondrous things abroad and all that's new and queer: From Seattle and Shreveport, St. Jo and Buffalo, likewise Toronto, Boston and Hamilton, O; Hotels in Paris, teeming with people from the States, all with different names and few that look like mates: Duluth, Detroit and Dallas send their local genial lights, while Fort Wayne and far 'Frisco are just as keen for sights; Waterville and Worcester are also in the van, as well as delegations from the State of Michigan." The Kentucky "belles," who recently created a sensation in Paris, have reached the Falls of the Rhine on their circuit of Europe. There the thirty-two girls from Dixie quite unexpectedly met a delegation, described as "peaches," from Ohio.

The following facts may be of interest to American readers, as showing the proportion of visitors from the States to Paris this summer. From April 1 until July 31 there were 64,593 first class passengers, 54,133 second class, or in all, 118,726 Americans who are visiting Europe and pass through Paris. This figure surpasses by 8,688 units that of this time last year. Such an inroad of visitors is good for the material welfare of Paris, seeing the large number of hotel keepers, restaurants and shops whom it benefits. It also helps to keep alive Parisian vanity, with the reflection, that however great may be the republic beyond the sea, its greatness is not satisfied within itself, and that the results of American culture, toil and enterprise are manifested chiefly when the sons and daughters of Columbia have the opportunity to escape from the New World and visit the Old. French people are always pleased to receive visits, and when these visits mean an influx of dollars, they are doubly pleased.

Referring to the arrival in Paris of the thirty-two Kentucky ladies who are our visitors, a French writer says: "We expected Venus, but it is Minerva and a severe Minerva who has come to us. So respectable a goddess is she that she has not even guessed that there is such a person as Venus, and while she heard the compliments made to her on her wisdom, her gift of languages was not sufficiently strong for her to appreciate the veiled sarcasm lurking behind those compliments. \* \* \*. For in Paris everything is forgiven to beauty, and without beauty no amount of other qualities is acceptable. Let me, however, correct a common mistake of my countrymen when they

speak of 'American beauty.' There is no such thing. In New York, it is true, one sees beautiful women, but they are types of all nations, for in that city of foreigners every nation is at home, except perhaps England. What is the chief characteristic of the American woman is her attitude. She walks with her chin thrust forward, her elbows at her sides, her feet firmly planted—all is hard, swift, uncompromising, the attitude of the woman who works for her living and is determined to conquer in the strife with the rest of the world."

Overheard outside one of our principal Parisian cafés while the Kentuckians passed, spectacles on nose, heads



FAMOUS FRENCH COMPOSERS SERIES. No. 6.

raised, with the uncompromising air mentioned by the writer just quoted: "Those ladies have obtained the prize for beauty." "Indeed! Well, if it depends on me they will also get the prize for virtue."

In Jules Lemaitre's "Impressions de Théâtre" there is a very interesting passage, in which he recalls his first experience of the Conservatoire examinations. He says: "Since I am accustomed to note candidly my impressions and to find everything which I see remarkable and novel if I have not seen it before, I must admit that my first Conservatoire competition, at which, of course, I was merely a spectator, seemed to me to be one of the most

singular spectacles any one could witness. Especially so the examination in tragedy. The most terrible and revolting scenes with which history or fable make us acquainted, the most ferocious passions are depicted before us by children who are absolutely incapable of understanding the horrors they assume to interpret. A young girl in a tulle frock, a charming and amiable person, is ready to strangle her lover. A nice young fellow, in a quiet black coat, the down of early manhood scarcely yet on his cheeks, has a truly terrible record—he has killed his father and inadvertently married his mother, and he rolls his eyes and gesticulates in the effort to make us believe that, in spite of his innocent looks, he is a most atrocious villain. The result of all this incongruous medley of scenes is to make us feel very little impressed by the reality of tragedy or by the illusion of the theatre."

These impressions of Lemaitre were the impressions of many who were present in the Opéra Comique during the past two weeks.

One thing quite apart from art, gives the Conservatoire examinations the prominence they occupy—namely, the period in which they take place. It is the dead season in Paris. No theatres, no Chambre des Députés. One must have something to criticise, and therefore the Conservatoire examinations come in handy in the silly season. There exists no less an authority for this statement than the president of the Conservatoire himself, Gabriel Fauré. It is an open secret that Mr. Fauré is a "reformist" in what concerns the Conservatoire. But reform is a terrible word, and especially to the "administration" of the National Academy of Music. So Gabriel Fauré has to proceed gently. Indeed, there is reason. There are nearly a hundred professors in the Paris Conservatoire, and these professors have all several pupils apiece. Some have a great many pupils. All this means that there are several hundred individuals to be reformed, and even Gabriel Fauré's tact has to take care of itself in face of such a stupendous task. No one is so sensitive as an artist. Just imagine, then, what a task it will be to reform several hundred masters and pupils, tragedians and comedians, singers and instrumental performers, not to speak of the future composers of the French and foreign schools of music. All success to the new president of the Conservatoire and all honor to him as a bold man for allowing the word "reform" to be mentioned in connection with his name.

One of the professors of the Conservatoire to whom I spoke the other day on this subject said to me: "The first year of Mr. Fauré's rule is full of promise. So far he has done wonders. He has shaken up the old house a good bit. For one thing, he has come often to visit the classes and hear for himself how they are conducted—a thing which is very essential if he is to do his duty as director, but which nevertheless is neither agreeable to professors nor to students. He has been present at the periodical examinations; he even knows the pupils by sight and by name. All this is very desirable. But our reformer director does not stop there. During the holidays he intends to visit the most celebrated conservatoires of Germany and Austria. His impressions after this trip will be interesting."

## King Clark Studios

8 Rue Bugeaud, Paris

(NEAR PLACE VICTOR HUGO)

SINGING, ACTING, RÉPERTOIRE

DIRECTION OF

FRANK KING CLARK

Address GEORGE L. BACKUS, Secretary

## HASLAM

PROFESSEUR DE CHANT

POSE TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT

Direct Communication with European Managers

3 Rue Maleville (Parc Monceau), - Paris

## WAGER SWAYNE

Pianists Prepared for Public Appearances

39 Rue de Prony, (Parc Monceau), Paris

VOICE

SINGING

ALL ABOUT THEM

Twelve years' stage experience—Opera—Concert

## GEORGES CHAIS

5 Rue Gounod, Paris

## KARL von STEEGE

Professeur de Chant

16 Rue d'Armalie (Avenue Carnot), Paris.

Repertoires in French, German and English

Lieder a Specialty.

## F. de FAYE-JOZIN

Officier de l'Instruction Publique  
Premier Prix du Conservatoire de Paris.  
Author of "Harvest Scene," piano; "Ecosse," violin (Ed. Lemoine); "Pices Pittoresques," Berceuse, &c.  
Interpretation of French Songs a Specialty  
LESSONS IN PIANO AND COMPOSITION  
117 Rue St. Lazare, Paris, France

## OSCAR SEAGLE

(PUPIL OF JEAN DE RESKE)

BARITONE. VOCAL INSTRUCTION.

MUSICALES—RECITALES—ORATORIO.

35 RUE MADAME, PARIS.



Will he be merely impressed by the superior style of architecture of the conservatoriums of Dresden, Berlin and Leipzig to that of the building in the Faubourg Poissonnière, or will he come back discouraged or encouraged by a comparison between the teaching given in that modest and even humble building and the preparation of our artists in the other great centers of Europe? It will be interesting to find the answer to these questions later on."

Now that the children have been restored to their parents and the Opéra Comique to Albert Carré, the examinations of the Conservatoire are over for this year, leaving the usual number of happy laureates and the usual number of those who learn that the struggle for laurels, like the struggle for life, sometimes results in unexpected victories and in unexpected defeats.

To sum up the general impression left on the minds of those who were present in the Opéra Comique during the past fortnight: First of all, the principal debutant was the president of the Conservatoire, Gabriel Fauré, who presided over the examinations for the first time. His debut was an excellent one. Some of the modifications introduced by him were a decided advantage to every one concerned, such, for instance, as the reduction of the length of the pieces performed as well as of each individual trial, to the great saving of patience of the critics and of the time and endurance of the pupils. Another good idea was that of making the pupils present entire acts in the selections from opéra and opéra comique. However, if the president was excellent, the same cannot always be said for the official system, which leaves very much to be desired.

For instance, it is absurd to keep pupils at a course of study extending over four years, which might well be completed in two. When the pupils in the singing classes leave the Academy they are no longer very young—they are twenty-six years old at least—and then they are obliged to have two more years of stage practice in a State theater. It is only after all this preliminary work that the real experience begins. The laureates have lost six years in study which is often useless or superfluous, supposing the candidate to possess natural gifts, which are as often as not stifled or weakened by all this overtraining. Again, the methods pursued in teaching singing are calculated to ruin a good natural voice. The pupil is taught to shout and scream as loudly as possible; fineness of expression and modulation of tone are discouraged. This not only produces a disagreeable impression, but it deceives no one who understands music, for music does not mean noise. Some of the professors are credited with the record of breaking several voices a year. This is surely a deplorable defect in the professorial system.

In the theatrical competitions this time there was no extraordinary result. No great artist in pose, no special "temperament." Instead of lyric tragedians we had before us amiable and smiling young people entirely pleased with themselves and entirely devoid of dramatic fire or energy.

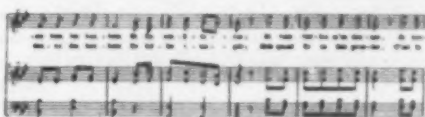
The results in comedy were somewhat better than in

tragedy; in the case of the male pupils, at any rate, for the three second prize winners—MM. Lluís, Palau and de Féraudy—were well above the average. Of the ladies the less said the better. In comedy there is something to be hoped for from the Conservatoire; but for our future tragedians we must look elsewhere unless some radical change can be introduced in the system of training, or unless some miracle sends a few born tragedians whom even the training cannot spoil, to the Faubourg Poissonnière.

Such are opinions of the critics who attended daily and gave their careful attention to the trials in the Opéra



LA BONNE AVENTURE.



NATIONAL SONGS OF FRANCE SERIES. No. 6.

Comique. The director is new and the change has to be regarded as a gain to the Conservatoire; but it is asked if, after having got a new director, it is not also necessary to get some new professors and to make new rules for their guidance.

Passing from the vocal to the instrumental part of the competitions, the violin tests were of a high order, and especially interesting. The ladies distinguished themselves especially. The instrumental examinations command an audience more expert and more critical than that which is accustomed to be present at the vocal tests, and they are followed with anxiety to do justice to the really great

superiority of the French instrumental teaching, and to the recruitment of the orchestras, not only of France, but of the entire world, which will do much with both professors and pupils to keep that teaching at a high level.

It appears to be an established fact that for the future the Conservatoire examinations will take place in the Opéra Comique. It is more commodious for the public, and the pupils and their friends are more at their ease. Naturally the conservative critics who remember the days of old cry out for a return to the stuffy little hall of the Faubourg Poissonnière. After all, it has its associations, that stuffy little hall. How many great names were heard in public there for the first time. To give a few: Coquelin, Sarah Bernhardt, Worms, Bartet, Croizette, deBargy, Mounet-Sully, Réjane, Rose Caron, Delmas, Féraudy, Brandès and a host of others were seen and heard there for the first time by others than their professors. But progress is the watchword of the age and souvenirs count for little by the side of practical utility, and this is the reason that for all the sentiment of the Conservatoire itself, the convenience of the pupils, of the audience and of the jury will continue to be consulted at the annual examinations in having them in the airy and comfortable Salle Favart.

Isidore de Lara and Jules Bois have arrived at the Mont Revard. They are collaborating on a new opera—M. Bois writing the libretto—to be called "Nail," an Algerian subject, taking place chiefly at Biskra. The opera is to be produced in April next at the Paris Opéra Comique, and the principal role will be created by Emma Calvé or Cécile Thévenet.

At present Mlle. Thévenet as Carmen is achieving enormous success at Cabourg, being praised for her "jolie voix" and her "real temperament."

I hear that the violin used by Mozart in his concerts has been found in Austria. It was believed to have been sold in England, but it has just turned up in the possession of a schoolmaster at Schoerfling. There is no doubt of the authenticity of the instrument, for there are letters extant showing that it was sold by Mozart's sister to an official who afterward sold it to the father of the schoolmaster who has it now. It is a Steiner violin made on Amati principles.

Mr. Joanin, musical publisher, who has already published "Daria," by Georges Marty, and "La Croisade des Enfants," by Gabriel Pierné, has just acquired a new work of some importance, entitled "Dans la Tourmente," a musical drama in three acts, by Henri Comtesse.

The publisher Ricordi, of Milan, has acquired the rights of transformation of Paul Adam's work, "Les Victimes," into a lyric drama. This work was recently read at the Comédie Française, where it was remarkably well received.

# WITHERSPOON,

## WISCONSIN CONSERVATORY OF MUSIC

Corner Milwaukee and Mason Sts., Milwaukee, Wis.  
One of the leading conservatories in the West. Experienced teachers and artists widely known give instruction in all branches of the complete Conservatory curriculum, Vocal and Instrumental, including Piano, Organ, Violin and all the Orchestral Instruments. Also Oratory and Normal Course in Public School Music. Catalogue sent free on application.

## LEON MARX

## Helen Buckley

### SOPRANO

ORATORIO—CONCERTS—RECITALS

Phone, Sheridan 3311

2647 Kenmore Ave., Edgewater, Chicago

### VIOLINIST.

ADDRESS

Orchestra Hall, Chicago

### COMMAND Your Vocal Possibilities and Natural Forces!

Singers, Teachers, Speakers, Clergymen, Students! Do your efforts fail to reach the heart? Have you come to regret or be ashamed of lack of Vocal Culture? Do you yearn for the secret of Magnetic Quality? That unsatisfying voice or weak and diseased throat and lungs does not exist which cannot be wonderfully improved in quality, Volume, Range, Freedom, Equal Tone Production, Flexibility, Resonance, Exquisite Delicacy, Control, Equipoise, Confidence and Normal Health, by my practical course of detailed instruction in the Italian Method of Abdominal or Diaphragmatic Balance Breathing and Voice Production. Fifteen beautifully printed, separately copyrighted (1905) parts, consisting of short lectures and light exercises without appliances, cultivating consciousness, correcting the physical errors of a lifetime, and preserving the freshness, beauty and flexibility of the singing voice into old age. Thorough, searching, original, private, convenient, less expensive and more effective than personal lessons. Indorsed by physicians, high class artists and teachers. Terms, complete course by mail, with correspondence unlimited, \$15, payable \$5 cash, balance \$1 per week; or \$15 in one payment. Booklet of random pages on request. Address.

THEODORE A. WATKERSON, 1468 Franklin Avenue, Columbus, Ohio

## WILLIAM NELSON BURRITT

Author of "A Process of Vocal Study."

584 CARNEGIE HALL  
NEW YORK

## ALICE MERRITT-COCHRAN, SOPRANO

Telephone: 2305 J Bedford.

8 East 16th Street, NEW YORK

## "BASS."

MANAGEMENT:

HENRY WOLFSOHN

131 East 17th Street, New York.

RESIDENCE-STUDIO:

149 East 63d Street,

NEW YORK.

## ALEXANDER LAMBERT

792 Lexington Avenue, New York

Will Resume Instruction October 1st

## Theodore Habelmann's Operatic School

157 West 49th Street, NEW YORK

J. FRED

## WOLLE,

ORGANIST.

Address  
THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York

## WALTER L. BOGERT

University Extension Lecturer on Music

MUSICAL DIRECTOR

Conductor of Millbrook (N. Y.) Choral Society, and Flushing (N. Y.) Choral Society.

Address: 72 Lawrence St., Flushing, N. Y. City

A young Milanese composer has been entrusted with the score, Mr. Montemezzi, who is reputed to possess the requisite gifts for the production of a charming work on the subject of this play.

The annual distribution of prizes to the laureates of the Conservatoire took place at Rue Bergère among the ordinary formalities. There was a crowded audience in spite of the tropical heat, and of course all the well known professors were present. At 1 o'clock exactly Dujardin-Beaumetz entered. He was surrounded by a group composed of Gabriel Fauré, Adrien Bernheim, Gailhard, D'Estournelles and a number of others well known in the Paris artistic world. The foreground was occupied by the laureates.

The minister pronounced a very interesting discourse, which is too long to be reproduced here, but in which he referred particularly to the reforms which are necessary to assimilate more nearly the public, the Government and the artists of note to the work and life of the Conservatoire. He spoke of the augmentation of classes, which I have already referred to, and said that the next Ministerial budget would provide for the creation of two new classes of chamber music and of solfeggio, and he concluded by addressing the following words of advice to the laureates: "My young friends, never forget that in every noble work of art we find the trace of classical influence. Think especially of your education and of the formation of your habits of thought on the models of the great classics whom you have to study. The artistic career is the most difficult of all, and to succeed in it you must surround yourselves as by an armor of triple brass." Mr. Dujardin-Beaumetz then enumerated the decorations conferred on the professors of the Conservatoire recently by the Government; and then began the usual défilé of young laureates, some of whom are the celebrities of the future. Many of them, especially the youngest, were saluted by long rounds of applause as they made their way to the dais. The director of the Opéra awaited the arrival of his son, Andre Gailhard, to receive the award of second grand prix de Rome and first prize for fugue. His joy in his son's success was a touch of nature to which all hearts responded.

Next came the concert, which was over at 5 o'clock, and at last parents and children, pupils and professors separated, glad to escape from the stifling atmosphere of the hall and to have a little well earned rest after the fatigues of the examinations.

The following was the program of the concert, which,

according to custom, followed the distribution of prizes at the Conservatoire:

1, Etudes symphoniques (R. Schumann), Mlle Le Son; 2, air from "Paulus" (Mendelssohn), M. Georges Petit; 3, fifth violin concerto, first movement (Vieuxtemps), Mr. Zighéra; 4, "Margarite at the Spinning Wheel" (Schubert), Mlle. Lamare; 5, villanelle for horn (Paul Dukas), M. Petiau; 6, third act of "Patire" (Victorien Sardou), Mlle. Barjac, MM. Chambreuil, Scott and Palau; 7, extracts from "Cosi fan Tutti" (Mozart), MM. Franchell, Vigneau and Payan, Mlles. Lamare, Delimoges and J. Bloch; 8, fifth act of "Chatterton" (Alfred de Vigny), Mr. Rollan; 9, scene from the third act of "Rigoletto" (Verdi), Mr. Carbelly, Mlle. Gustin, MM. Heurisse, Sorreze and Payan.

Following is the list of awards of legacies and endowments which fell to the lot of the successful candidates of the Conservatoire this year:

Nicodami bequest (500 francs), MM. Petaic and Delgrange, first prize for horn.  
Guérineau prize (183 francs), Georges Petit and Mlle. Lamare, first prizes for singing.  
Eugène Sourgey prize (150 francs), Mlle. Lamare.  
Georges Hainl prize (613 francs), Mr. Benedetti, first prize for cello.  
Popelin prize (1,200 francs), Mlles. Le Son, Vendeur and Leon.  
Henri Herts prize (300 francs), Mlle. Le Son.  
Provost Ponsin prize (345 francs), Mlle. Corlys, laureate for declamation.  
Buchère prize (700 francs), Mlles. Bailac and Corlys.  
Domic prize (120 francs of bound music), Mlle. Milliaud.  
Jules Garcia prize (200 francs), Mr. Zighéra, first prize violin.  
Monnot prize (578 francs), Mr. Zighéra, first prize violin.  
Muenier prize (Erard harp of the value of 3,500 francs), Mlle. Janet, first prize harp.  
Diemer prize (triennial, 4,000 francs), Mr. Batalla.  
Girard prize (300 francs), Léa Lefebvre, second prize piano.  
Tholer prize (200 francs), no award.  
Rose prize (200 francs), Mr. Loterie, first prize clarinet.  
Guilmant prize (500 francs), Mr. Bonnet, first prize organ.

The results of the examinations in dancing for the Opéra are as follows: Principal danseuses, Mlles. De Moreira, A.

Laugier and Cochin; coryphees, first division, Mlles. Marie, Lancelud, N. Lequien, S. Kubler, Charrier, Millhet; second, Mlles. Marcelle, Brémont, Poncet, Sorelle, Andre, Raboin; third division of this section, Mlles. Vallier, Even, J. Laugier, Schwartz, B. Lequien, Maupoix, Emonnet, Aveline.

First quadrille, division 1, Mlles. Hugard, Martellucci, E. Kubler, Garnier, Boulay, L. Hugon, Coussot, De Sannoy; division 2, Mlles. Thierry, Bramat, Nedetti, J. Kats, Bayle, Tervoort, D. Roger, Poulain, De Verrey, Bertillon.

Second quadrille, division 1, Mlles. Quinault, Pichard, Berthon, Deord, Trelluyer, Delamare, Maurial, M. Roger; division 2, Mlles. E. Roger, Baker, Lefevre, Delsaut, Cornilla, Petrelle; second section, Mlles. Santori, H. Dauwe, Tersen, Dupré, P. Bos, Affre, Jupin.

MM. Berges and Ch. Friaent enter the corps de ballet.

Spontini's "La Vestale" is in active preparation for the open air production toward the end of the present month, at Bezières. This three act opera was written by Spontini to a libretto furnished by Jouy, after being declined by Cherubini and Mehul. Today this work counts nearly a century in years. It was produced for the first time in 1807, achieving a great success in as many as three hundred performances and being heard everywhere; then it disappeared from the repertoire of opera houses. In 1854 "La Vestale" was again revived, but failed, owing to the deplorable distribution of roles. Since then only fragments of the opera have been produced.

For some time there has been considerable talk of having a statue at Aix of Lamartine, who passed much time there in his youth and who immortalized Aix and its environs in "Raphael" and "Meditations Poétiques." Now it seems Aix is to have two statues to honor Lamartine. Two committees have been formed, one there and one in Paris, and as they cannot agree on several small matters, and chiefly in the choice of a sculptor, each committee will start its own subscription and put up its own statue.

During the ceremony of the distribution of prizes at the Conservatoire examinations last week, M. Gailhard informed M. Carbelly, first prize winner in the opera competitions, that he was to consider himself engaged for the Grand Opéra here.

M. Gailhard has left Paris for Luchon, where a part of his holidays will be spent. He will, however, go to Leipsic to hear some new productions, one of which will be the "Salome," by Strauss.

An interesting engagement is that of Pierre Carolus Duran, composer and leader of the orchestra in the Théâtre des Arts at Rouen, to Alice Wulff, daughter of M. and Mme. Alfred E. Wulff. M. Duran is a son of the eminent



## Hotel Victoria NEW YORK

BROADWAY, 5th AVE., 27th ST.

In the centre of the shopping district. Absolutely fire-proof. A modern, first-class hotel; complete in all its appointments, furnishings and decorations, entirely new throughout. Accommodation for 500 guests. 200 rooms. Rates \$2.00 up. With bath, \$3.50 up. Hot and cold water and telephone in every room, cuisine unexcelled.

GEO. W. SWEENEY, Prop.

## The Greatest American Mezzo-Soprano

RECITALS, ORATORIO, CONCERT

REENGAGED, WORCESTER FESTIVAL, 1906

Addresses: 154 West 141st Street

Phone: 2962 R. Morningside

and HAENSEL & JONES, 542 Fifth Avenue, New York City

**JULIAN**

# WALKER

**BASSO**

150 West 94th St.

Under the Exclusive Management of

**HAENSEL & JONES, 542 Fifth Ave.**

NEW YORK CITY

## THE OLIVE MEAD QUARTET

MANAGEMENT:

**HAENSEL & JONES, 542 Fifth Avenue, New York**

# KRONOLD

Terms: New York and vicinity, \$100 and upwards. A reduction made for churches and professional artists. **THE EMINENT 'CELLIST** Private Address: 1164 Madison Avenue Phone: 1970-79th St.

**ELEANOR EVEREST FREER**

**New Compositions**

Pronounced by authorities as being the very best recent contributions to modern musical literature.

WM. A. KAUF MUSIC CO., Milwaukee, Wis.

SEASON 1906-7

## EMMA SHOWERS

EMINENT AMERICAN PIANIST

R. E. JOHNSTON, Manager, St. James Building, B'way and 26th Street, N. Y. City

NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts during past season, meeting with such success that she has been re-engaged in several places for a recital next season.

# BOUTON

ISABELLE



painter who is director of the Académie de France in Rome.

Albert Carré has decided to engage three of the Conservatoire laureates—M. Francell, Mlle. Lamare and Mlle. Martyl. The engagement of the latter depends on the decision of the doctors as to her state of health.

On September 1 the Opéra Comique will be reopened, and the box office, which closed on August 1, as well as the office for season tickets, will reopen on August 27.

Theodor Björkstén, the New York singing teacher, and Mrs. Björkstén, also a singer, have returned to Paris from Sweden, where they had a delightful reception, as told in the following account, from the Morgen Posten of Gothenburg, August 2:

"The King came ashore especially to be present at the romance matinee given by Mr. and Mrs. Theodor Björkstén, at the club house. The matinee offered its public many moments of true musical delight. The richly diversified program was gone through in one hour, and I shall not attempt to say who of the two artists made the best impression. One comes nearest the truth by saying that they shared equally the applause that followed each number. When the applause had ceased after the final duet, the King came forward to the stage and pressed the singers' hands, expressing his appreciation of the concert. It is not often that one hears two such well schooled voices, an interpretation so truly artistic, and in Bungert's 'Der Sandträger' and Canio's 'Lament,' from 'Pagliacci,' Mr. Björkstén rose to truly highly dramatic pathos."

The Göteborgs Handels och Sjöfarts-Tidning of Sweden said on August 2: "At the Björkstén concert at Marstrand yesterday the audience were delighted with what the artist pair Björkstén had to offer of beauty of voice and singing art. Both Mr. and Mrs. Björkstén were enthusiastically applauded, and received beautiful bouquets of flowers and were specially thanked by the King for their splendid singing. One admired especially Mr. Björkstén's charming, fine, musicianly and highly dramatic renderings. To those who remembered his first appearance as a singer, it was extremely interesting to observe how greatly he has developed both his voice and his art of interpretation."

Mr. and Mrs. Björkstén are leaving for Dinard, where they will remain a week.

## DENVER.

"COZY CORNER," SOUTH WASHINGTON AND EVANS AVENUES, DENVER, August 22, 1906.

Musical matters have been very quiet during the summer in Denver. Activity in this line never altogether ceases, however, and from time to time musical events occur throughout the summer here that attract special attention; indeed, upon every public occasion, music seems to be indispensable and takes prominent place among the features of such event.

The object of chief interest has been the season of weekly symphony concerts given Friday afternoons in the theater of Elitch's Gardens, Denver's suburban resort, where not only dramatic work and artists of eminence are seen throughout the summer, but the regular Denver Symphony Orchestra, strengthened by Eastern musicians spending their vacations in Colorado.

It seems amusing, to say the least, that Mary Elitch-Long, the owner of the Gardens, can and does every summer, at a purely nominal price of admission, present the Denver Symphony Orchestra in more varied and more perfect concerts, with the added feature of artists from "out of town"—which, of course, means added expense for their services—than the Denver Orchestral Association, which professes to promote the interests of "Art for Art's sake," without thought of profit, does at three times higher prices, whereas Mrs. Long conducts the various attractions of the Gardens—supposedly, at least—for business purposes. It can and must be said, with all candor, that the summer series of symphony concerts in Denver are better and more popular, and their promoter also, than the winter season and the association conducting it. The latter, having a board of directors, list of guarantors and subscribers, gives six concerts during the winter with an orchestra of about forty members and a soloist usually from among the comparatively few artists of the city, who are to be heard every Sunday in the city's churches, and who are asked to appear again and again for the munificent sum of ten dollars! And the music seldom comes from other than the old and worn library that has done duty for quite a number of years; of course, an occasional novelty—meaning by that, something new to this city—is obtained by the conductor, but verily the association has made a much more strenuous effort to protect itself from any expense above the receipts than has been made to strengthen and improve the orchestra and its equipment.

On the other hand, every new artist of ability that can be obtained is engaged for the Elitch Gardens series, twice

as many concerts are given, and numerous new compositions are performed for the first time there, apparently "regardless of expense." While Denver's vocal and instrumental artists are of a uniformly high standing, and nearly always interesting, it is surely reasonable that we should expect our orchestral association, with guarantees and receipts aggregating \$5,000 or more, to at least equal, if not endeavor to exceed, the accomplishments of one woman who must make it a matter of business. At present Mrs. Long does more and better work for Denver's musical entertainment and advancement alone than the Denver Orchestral Association, its directors and guarantors, do together. It is to be devoutly hoped that the coming season will see something worth while accomplished by the association compatible with its opportunities and resources. The conductor of both winter and summer symphonies is Raffaele Cavallo, who is a most excellent one, and gives the very best concerts possible under the existing circumstances. He is a very highly accomplished musician, learned in the art and science of music, and exceedingly popular among the Denver concert goers.

Prof. Willerforce J. Whiteman, who is one of the most energetic, prominent and successful choral conductors and vocal teachers of the West, is still restless while upon his vacation, and with Mrs. Whiteman and Ferne Whiteman, both contraltos of unusually interesting and attractive vocal and personal qualities, is absorbed in musical pursuits. A letter from Professor Whiteman gives interesting news of musical events abroad, the tour being through Germany, France and England, and also the welcome advice that they sail August 23 for home.

Among the various private and other recitals, concerts, etc., of the summer, have been the following:

Madame Mayo-Rhodes' pupils, who comprise a large and rapidly growing class, were heard in recital during June, in the Central Christian Church, and, as usual, acquitted themselves with credit and received merited approval from the audience. Madame Mayo-Rhodes is an artist of high attainment and her singing in church and concert is always

very enjoyable. She is firmly established among the musicians and teachers of the city as such, and is quite popular publicly and in her teaching. Her method, the old Italian, is most thoroughly taught, and the rapid development of her pupils gives additional proof of her ability. Her studios are in the Hotel Albert, Welton and Sixteenth streets, Denver.

In a concert given in the Knight-Campbell Music Hall, Dr. Gower, organist; Emil Zeitz, violinist; Charles West, cellist; H. B. Breining, tenor; Anthony Carlson, basso; the Desantis brothers, violin and harp, and Madame Mayo-Rhodes, were heard in a fine program, with David McKinley Williams as accompanist (wherein he excels). All of the soloists gave pleasure to the large audience attending.

At Manhattan Beach, another delightful suburban summer resort of Denver, a season of light and comic opera has been given, with principals and scenery from Daly's Theater, New York City. The "shows" have been exceptionally well patronized and also well staged, Adele Rafter, Jessie Bradbury, Sam Collins and others having been very popular. The music was good, and an orchestra of about twenty pieces was maintained.

Some good band music has been heard at the Denver City Park this summer, the thrifty tramway company realizing that "music hath charms," and with the aid of the park board have engaged a number of bands to give open air free concerts all summer long. The Banda Rossa was here for a month, and was very popular. The Royal Hawaiian Band, of Honolulu; Liberati's Band, Gargiolo's Roman Band, and several local organizations gave a series of concerts in the city. During the Elks' convention last month a massed band of several hundred players who accompanied different delegations paraded together on the streets of Denver and made more music, in one sense at least, than Denver has ever heard.

Hattie Louise Sims, director of the Tuesday Musical Club, is spending the summer along the Massachusetts Coast.

FRANK T. MCKNIGHT.

## ROLLIE BORDEN-LOW SOPRANO

Management: ANDERSON MUSICAL BUREAU, 7 West 42d Street

Telephone 514 Chelsea

VOCAL INSTRUCTION—RESIDENCE STUDIO, 43 West 10th Street

## LILLIAN PRAY SOPRANO

Personal Address:  
The Dasher, 134 West 114th St.  
Phone: 1172-R, Morningside

## MISS MARIE NICHOLS

THIRD AMERICAN TOUR  
ENTIRE SEASON, 1906-7

Direction: LOUDON G. CHARLTON  
CARNEGIE HALL, NEW YORK



## Beginning November, 1906 HEGEDÜS VIOLIN VIRTUOSO

THE GREAT HUBAY'S TRIBUTE TO HEGEDÜS—

"He has tremendous technic, added to a fiery Hungarian temperament, and a singing, sensuous tone, recalling Wieniawski; a rare combination, assuring for him great success and recognition in America."

For terms and dates apply to RUDOLPH ARONSON, Concert Direction Internationale  
31 West 31st Street, New York

Mlle.  
ELIZABETH

## PARKINA

PRIMA DONNA SOPRANO  
WORCESTER FESTIVAL

FOUR SEASONS AT COVENT GARDEN, LONDON, ENG.

En Tour During October, November and December, Heading  
HER OWN CONCERT COMPANY

Tour Under Direction of S. KRONBERG & CO., 1402 Broadway, New York City

Telephone 3619-38th Street

**FLORENCE TURNER-MALEY** SOPRANO  
ADDRESS  
210 W. 107th St., New York  
Phone: 3117 Riverside

**ETHEL CRANE** SOPRANO  
HOTEL PORTLAND  
Phone, 2864 Bryant  
132 West 47th Street,  
NEW YORK

**HEINRICH GEBHARD** PIANIST  
NEW YORK, 10 WEST 40th STREET  
BOSTON, STEINERT HALL  
Hans & Hans Place Used

**Louise ORMSBY** SOPRANO.  
Appeared as Soloist Boston Festi-  
val Orchestra  
MANAGEMENT  
GEO. W. STEWART  
138 Tremont Street, Boston, Mass.

**TOM DANIEL** BASSO  
SOLOIST WORCESTER FESTIVAL, 1906  
3 East 14th Street, New York

**HJALMAR VON DAMECK** SOLO VIOLINIST  
THE DAMECK STRING QUARTET  
Residence and Studio  
1377 Lexington Ave., New York

## PARIS.

**SCHOOL FOR ACTING**  
**EMILE BERTIN**,  
Régisseur Général de la Scène de l'Opéra Comique.  
Stage Practice. In Cast.  
41 rue des Martyrs, Paris.

**MAISON ERARD**  
13, Rue du Mail, PARIS.

**Maître LÉONARD BROCHE**,  
Professor of Singing.

**COMPLETE OPERATIC RÉPERTOIRE**,  
Tuesdays, 9-11 A. M. and Saturdays, 2-5 P. M.

**DELLE SEDIE**, Paris,  
Pure Italian Method. Complete course. Stage  
practice. Voice, lyric, declamation, language, sol-  
fège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Petersburg.

**FRIDA EISSLER**  
(OF VIENNA)

**LESCHETIZKY'S**

Pupil and Authorized Representative  
Brilliant Autograph Testimonial  
Please write for appointment  
225 Rue St. Jacques (Luxembourg Gardens), Paris

**SIGISMOND STOJOWSKI**

PUPIL OF PADEREWSKI.  
COMPOSER and PIANIST.  
Private and Class Lessons.  
18 Rue Léo Delibes, PARIS

**Words & Song**  
And we will write the MUSIC. A HIT will make you RICH.  
METROPOLITAN MUSIC CO. 31 James 11th St., New York

**H. ETHEL SHEPHERD**, Soprano  
Vocal Instruction. Pupil of Jean de Reszke, Oscar Haenge  
and Frank King Clark. Toronto Conservatory of Music

## ITALY.

**VITTORIO CARPI**  
VOCAL TEACHER IN FOUR LANGUAGES.  
Florence, Via Nazionale 24.

**ANTONIO BALDELLI**

Of Principal European Opera Houses.  
Italian Baritone. Professor of Singing.  
6 Rue Euler (Champs Elysees), Paris.

**ALBERTO BACHMANN**,  
VIOLIN VIRTUOSO and  
PROFESSOR,  
208 Boulevard Péreire, . . . PARIS.

**DR. FERY LULEK**  
Basso Cantante  
ORATORIO, CONCERTS, MUSICALES  
VOCAL INSTRUCTIONS  
6 Rue de Belloy PARIS

**Dumathieray's Special School for French**

38 Rue de Berri (Champs-Elysees, PARIS)

**DICTION FOR SINGERS**

Phonetic Pronunciation, Conversation,  
Grammar, Literature, Declamation  
Collaborateur: LOUIS DELAUNAY, Sociétaire de la  
Comédie-Française.

Pupils: Mlle. Jane Noris, of the Paris Opéra;  
Mlle. Gertrude Sylva, of the Brussels Opéra; Mme.  
G. Winkler-Mack, American contralto; M. Oami-  
roff, Bohemian baritone; John Sylvester James, of  
New York; Captain Saxton, Professor of French  
at West Point Academy, etc., etc.

**MME.**

**BIRDICE BLYE**

**PIANIST**

ADDRESS 5328 WASHINGTON AVE.  
CHICAGO

**ALBERT G.**  
ORATORIO  
RECITALS

**JANPOLSKI**

**BARITONE**  
Management J. E. FRANCKE  
Steinway Hall, or 503 W. 124th St  
Phone, 3312 Morning

31 West 31st Street,  
New York, U.S.A.

**Rudolph Aronson**

**Concert Direction Internationale**

Advance and Publicity Arrangements Made and Tours Booked and Arranged  
in the Principal Cities of Europe, United States and Canada.

—SEASON 1906-1907—

FERENZ HEGEDUS—Violin Virtuoso  
ARTHUR SHATTUCK—American Piano Virtuoso  
LEON KENNAY—Baritone. Interpreter of Songs of  
the Modern French School  
MARIE COLLOREDO—Soprano  
RAFAEL NAVAS—Spanish Piano Virtuoso

PARIS CHAMBERS—Coral Virtuoso. Endorsed by  
Joachim, Massenet, Leoncavallo, Jean de Reszke,  
Bemberg, Thomé, Cowen, Safonoff, etc.

—AND—

REYNALDO HAHN—Composer, Conductor & Conferencier

4 Rue Tronchet  
Paris, France

FOR TERMS AND DATES APPLY TO  
RUDOLPH ARONSON, CONCERT DIRECTION INTERNATIONALE  
31 WEST 31ST STREET, NEW YORK.  
European Representative—HAROLD LEONCIVALLO AND COMPANY  
OF LYRIC ARTISTS, SCALA OPERASTRA FROM MILAN.

2 Piazza San Carlo,  
Milan, Italy

**WILLIAM KING**

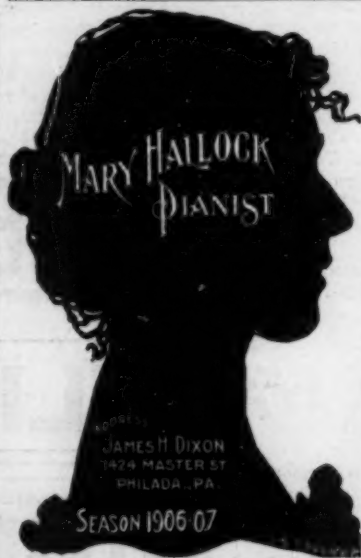
**VIOLIN VIRTUOSO**  
Concert and Recital. Instruction  
Management ALLIED ARTS ASSOCIATION  
Phone 6085 & 88 Main 26 Court St., Brooklyn, N. Y.

**Mme. ETTA EDWARDS**,  
SINGING TEACHER, OF 106 FORT  
Address, care of  
Musical Courier Co.  
NEW YORK

**Edmund Aloise**

**JAHN**

**BASSO CANTANTE**  
251 W. 71st St.  
NEW YORK  
Phone 485 Columbus.



**ELEANOR CORYELL**  
AUTHOR AND VIOLINIST  
Romance and Historical Recitals  
Romance Recitals for Children  
Concert Violinist  
Address Mrs. BASCOCK Carnegie Hall, New York  
Telephone: 2634 Columbus

**HERMAN EPSTEIN**  
PIANIST. Carnegie Hall, New York

**THOMAS J. KELLY**,  
TEACHER OF SINGING,  
OMAHA.

## PITTSBURG.

**RALPH BUTLER SAVAGE**,  
TEACHER OF SINGING.  
Tuesday, Friday, Saturday afternoon, 414 Sixth  
Ave. Monday, Wednesday, Thursday and Satur-  
day morning, 217 Wallace Block, E. E. Pitts-  
burg, Pa.

**JAMES STEPHEN MARTIN**,  
VOICE CULTURE and ARTISTIC SINGING.  
Studios: 6401 Walnut St., 350 Penn Ave.  
Pittsburg, Pa.

**KARL W. HIERSEMANN**, Bookseller and Publisher, 3 Königsstrasse, LEIPZIG

I OFFER

**LUDWIG VAN BEETHOVEN**

Original Manuscript of Sonata op. 53 (Waldstein-Sonate) entirely in the  
handwriting of Beethoven

Price, - - \$11,000

Prospectus in English and German sent upon application.

**KARL W. HIERSEMANN**, Bookseller and Publisher, 3 Königsstrasse, LEIPZIG

# Concert Direction Daniel Mayer

OPENED ITS NEW OFFICES AT

CHATHAM HOUSE, GEORGE STREET HANOVER SQUARE LONDON.

THE 1906-7

## AMERICAN MUSICAL DIRECTORY

THE ENTIRE UNITED STATES AND CANADA

DELIVERED ON  
RECEIPT OF \$2.50

ADDRESS DEPARTMENT T LOUIS BLUMENBERG, Editor and Publisher, 1133 Broadway, New York



**GRAND  
PRIX.**

**BALDWIN PIANOS**

ARE IDEAL CREATIONS OF  
ARTISTIC ENDEAVOR.

**D. H. BALDWIN & CO.**

142-144 West Fourth Street, CINCINNATI, OHIO.  
267-269 Wabash Avenue, CHICAGO, ILL.

**PARIS**

**1900.**

**Strich & Zeidler**

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT.

182d St. and Alexander Ave.

NEW YORK

**CONCERT DIRECTION  
HERMANN WOLFF**

The World's Greatest Musical Bureau  
Germany: Berlin and Flottwellstrasse 1  
Cable Address: Musik Wolff, Berlin

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Representative of more than 400 artists, including Joachim, D'Albert, Ysaie, Ansgore, Thibaud, Kreisler, Sembrich, Rösler, Van Rooy, Hekking, Carreño and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.

Principal Agency for Music Teachers

**A. BUZZI-PECCIA**

ITALIAN VOCAL SPECIALIST.

Especially recommended by

Caruso, Sembrich, De Reszke and greatest artists.

Circular on application.

By mail only

**33 West 67th St.**  
ATELIER BUILDING

**The MONTREAL CONSERVATORY of MUSIC**

(Founded 1862 by C. E. SEIPERT.)

928 & 940 Dorchester Street, Montreal, Canada.

For prospectus apply to

C. E. SEIPERT, the Musical Director.

**NEW YORK GERMAN CONSERVATORY OF MUSIC, 23 West 42d St., New York.**

Empowered by law to confer Diplomas and the Degree of Doctor of Music.

DIRECTORS: CARL HEIN, AUGUST FRANKCKE

Instruction given in all branches of music from first beginning to highest perfection. Thirty-eight of the most known and experienced professors.

TERMS, \$10 UP PER QUARTER.

Special Departments for Beginners, Amateurs and Professionals. Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading. SEND FOR CATALOGUE.

**ROYAL CONSERVATORY OF MUSIC AND THEATRE  
DRESDEN, GERMANY.**

Fiftieth Year, 1905-1906. 1,505 Pupils; 82 Recitals. 116 Instructors.

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORATE.

**The Stern Conservatory of Music**

FOUNDED 1850.

22\* Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor GUSTAV HOLLAEENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL. Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestra instruments.) SEMINARY: Special training for teachers.

Principal Teachers: HARMONY AND COMPOSITION—Wilhelm Kistke, Hans Pöhlmann, Prof. Philipp Ruesfer, Prof. E. E. Taubert, F. Geyer, Arthur Willner. PIANO—Georg Hartmann, Theodor Schumann, Felix Dreyshock, Sandra Dreyer, Severin Rosenberger, Gustav-Friedrich, Gottfried Salomon, Bruno Gortatowski, Bruno Hines-Maisel, Prof. Martin Krause, Prof. James Krast, Frieda Kwart, Rodapp, M. Landow, Dr. P. Lutschko, Prof. A. Papendick, A. Schumann, Theodor Schenker, Prof. E. E. Taubert. SINGING—Madame Minnie Orelli, Frau Prof. Selma Niekisch-Kemper, Frau Lydia Hellm, Anna Wollner, Nicolai Rothmühl (Royal Chamber Singer), Alexander Holmann, Wladyslaw Seidemann. OPERATIC CLASS—H. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Alfred Wittenberg, Max Grunberg, Dr. G. HART—Franz Frenkel. OBOL—Bernhard Lygatz, Royal Music Director. 'CELLO—Joseph Halkin, Eugen Sanders, Dr. G.

VIRGIL PIANO SCHOOL annexed to the STERN CONSERVATORY, 118A Potsdamer St., Berlin W. Special courses for training teachers. Exceptional advantages for acquiring a broad and artistic repertoire. Prospectuses may be obtained through the Conservatory and the Virgil School. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

**KLINDWORTH-SCHARWENKA CONSERVATORY**

Steglitzerstrasse 19, Berlin W., Germany.

BOARD OF MUSICAL DIRECTORS:

ROYAL PROFESSOR XAVER SCHARWENKA, Imperial Royal Court Pianist, Member of the Senate of the Royal Academy of Arts; ROYAL PROFESSOR PHILIPP SCHARWENKA, Member of the Royal Academy of Arts; KAPPELMEISTER ROBERT ROBITSCHEK.

ADMINISTRATION:

ROBERT ROBITSCHEK,

PRINCIPAL TEACHERS—Piano: X. SCHARWENKA, P. SCHARWENKA, M. MAYER-MANN, A. FORSTER, W. LEIPOLD, M. DE ZABORA. Violin: PROFESSOR FLORIAN ZAJIC, (Kammer-Virtuose), IMAY BARNAS, JOSEPH M. VAN Veen, MME. SCHARWENKA. Vocal: ANTON SISTERMAN, MME. BLANCHE-PETERS, LEONTINE DE ANNA, R. PASMORE. Composition: P. SCHARWENKA, R. ROBITSCHEK, HUGO KAUF (in English), 'Cello: JACQUES VAN LIEK. History of Music: OTTO LEBMANN, Dr. HUGO LEICHTENTRITT (in English), Dr. W. KLEPP. Operatic Department under ROBERT ROBITSCHEK. Catalogue free on application.

Pupils received at any time.

**A. B. CHASE  
PIANOS.**

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,  
the student, the conservatory, the concert.

**Factory at NORWALK, OHIO.**

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER

**Peabody Conservatory of Music of Baltimore**

HAROLD RANDOLPH, Director.

**The Great Musical Centre of the South.**

Staff of Fifty-two Eminent European and American Masters, including

Otis B. Boise, W. Ed. Heimendahl, Pietro Minetti,  
Howard Brockway, J. C. Van Hulsteyn, Emmanuel Wad,  
Alfred C. Goodwin, Ernest Hutcheson, Bart Witty

CIRCULARS MAILED ON APPLICATION.



**THE INDIANAPOLIS CONSERVATORY OF MUSIC.**

EDGAR M. CAWLEY, Director.

NEW LOCATION: 430 NORTH MERIDIAN STREET.

The Largest and Most Complete School of Music and Dramatic Art in the Middle West.

Education. MUSIC. Opera. Modern Languages.

The finest and most completely equipped building devoted to music in America.

Illustrated catalogue sent free.

EDGAR M. CAWLEY, Director.

430 North Meridian St.

New Phone 2910.

Indianapolis, Ind

**GRAND CONSERVATORY OF MUSIC.**



Special Course for Teachers and Professionals.

THOROUGH COURSE FOR BEGINNERS.

Full term leads to the Bach degree.

DR. E. REINHARDT, Pres.

352 Central Park West, Cor. 85th St.

(Thirty-Second Year.)

**ALFRED D. SHAW**

**TENOR**

Address 318 Dempster Street,  
EVANSTON, ILLINOIS

Studio: 619 Pine Arts Bldg., Chicago, Ill.

**MARIE SEYMOUR BISSELL**

**VOCAL INSTRUCTION**

Pupils prepared for

Church, Concert and Oratorio

Studio: 489 Fifth Avenue, New York

**G. VIRGIL GORDON**

**PIANIST**

Teacher of Virgil Method at Virgil Piano School.

Recital and Concert Soloist

Studio at Virgil Piano School, 19 W 16th St

**Hazelton Brothers  
PIANOS,**

**THOROUGHLY FIRST-CLASS IN EVERY RESPECT,**

APPEAL TO THE HIGHEST MUSICAL TASTE.

**Nos. 66 & 68 University Place, New York**

# STEINWAY

GRAND AND UPRIGHT

# PIANOS

STEINWAY & Sons are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS: STEINWAY HALL**  
Nos. 107, 109 and 111 East Fourteenth Street

**CENTRAL DEPOT FOR GREAT BRITAIN: STEINWAY HALL**  
No. 15 Lower Seymour Street, Portman Square, London, W.

**EUROPEAN BRANCH FACTORY: STEINWAY & SONS**  
St. Paul, Neue Rosen Strasse No. 20-24, Hamburg, Germany

**FINISHING FACTORY: FOURTH AVE., 53d-53d STS., NEW YORK CITY**  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 130th Street, New York City.

# EVERETT

# PIANOS

**DR. OTTO NEITZEL**

In His American Tour 1906-7 Will Use Only

**EVERETT PIANOS**

**EVERETT PIANO CO.**  
BOSTON

**THE JOHN CHURCH CO.**  
NEW YORK CINCINNATI CHICAGO

# PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

*The World's Best Piano*



THE WORLD RENOWNED  
**SOHMER**



The many points of superiority were never better emphasized than in the SOHMER PIANO of today

It is built to satisfy the most cultivated tastes ::::::::::

The advantage of such a piano appeals at once to the discriminating intelligence of the leading artists ::::::::::

**SOHMER & CO.**

NEW YORK WAREROOMS:  
SOHMER BUILDING  
Fifth Avenue, Cor. 22d Street

# Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment today than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

WRITE FOR EXPLANATORY LITERATURE

**Vose & Sons Piano Co.**

160 Boylston Street, Boston, Mass.



